

MARVEL

Issue 190 2nd September 1992 UK £2.25 US \$4.50 CAN \$5.50



BEHIND THE SCENES —

GHOST LIGHT

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JON PERTWEE

Fleet Street's darling?

What The Papers Said
about *Doctor Who*
in the Seventies

PLUS
PRELUDES

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309

MATRIX DATA-BANK

This issue, we take a look at questions prompted by the purchase of the commercially available Doctor Who videotapes issued by BBC Video, or its overseas licencees (e.g. Hoyts Polygram).

MISSING SCENES?

Sam Skinner of Trolliccliffe wonders if his BBC videos have been cut since some feature on the box photographs from scenes which do not appear on the tape – such as Daleks patrolling Westminster Bridge for *The Dalek Invasion of Earth*. These are all photographs which, although taken on location or in studio during production, do not show exact camera angles or set ups as seen in the finished episodes. Indeed many shots are specially arranged for publicity purposes and are of scenes never intended for the programme – such as Troughton and Pertwee back-to-back outside the TARDIS in *The Three Doctors*, Zoe being attacked by two Cybermen in *The Wheel in Space*, the Doctor with a Dalek and other monsters in *The War Games* or Wrack and Mansell threatening the Doctor in the TARDIS from *Enlightenment*. The Daleks patrolling Westminster Bridge was filmed for a special trailer for that second Dalek adventure which can be seen on *Daleks – The Early Years* compilation.

TAPE PIRATES

Bramwell Brooks of Fleetwood writes with regards the BBC Video of *The Dominators* which he purchased for the bargain price of £5.99. However, on getting it home he found it to be not only minus its BBC Video label, but marked 'Time Copy'. When the tape was played, all through the episodes there is a box at the top of the screen over which a clock times through the action. On questioning the dealer, he was told it would probably be a collectors item in a few years time. And so, he asks what is this tape?

EPISODE ENDINGS

Tim Coward of Woking has been buying BBC Videos and wants to know where the edited ones have their cliff-hangers. Well, here goes with another list: *The Seeds of Death* Episode One: The Ice Warriors are revealed and kill Locke. Episode Two: Eldred's rocket appears to have lost the homing beacon. Episode Three: The pod arrives at London's T-Mat station. Episode Four: A Martian kills Phipps and turns on Zoe. Episode Five: The Doctor is submerged beneath the foam at the Weather Station doors.

Spearhead from Space Episode 1: The Doctor is shot by the UNIT soldier. Episode 2: Ransome becomes aware that an Auton is stalking him in the factory. Episode 3: Scobie is confronted by his replica which enters his home.

Day of the Daleks Episode One: The Controller tells the Daleks they have a time fix, and the Daleks vow to 'exterminate'. Episode Two: The Doctor sees a Dalek appear in the canal tunnel. Episode Three: The Doctor is placed in the Mind Analysis Machine and the Daleks learn his identity.



The Time Warrior: Part One: The Doctor sees Linx remove his helmet. Part Two: Irongron raises his sword to kill the fleeing Doctor. Part Three: Linx fires upon the Doctor in his workshop.

Death to the Daleks: Part One: The Daleks open fire on the Doctor and the MSC personnel. Part Two: The Doctor is confronted by the city's root. Part Three: The Doctor stops Bellal stepping on the patterned floor.

The Ark in Space: Part One: The dead Wirm falls on Harry from the cupboard. Part Two: Noah looks in horror at his mutated hand. Part Three: Noah makes the final transformation into a Wirm in the solar stacks.

Revenge of the Cybermen: Part One: Sarah is attacked by a Cybermat. Part Two: The Cybermen announce that the Beacon is theirs. Part Three: Harry tries to unfasten the Doctor's booby-trapped buckle.

Terror of the Zygons: Part One: A Zygon surprises Sarah as she makes a phone call. Part Two: The Skarsons moves in to kill the Doctor on the moors. Part Three: UNIT watch helplessly as the Zygon ship takes off.

Pyramids of Mars: Part One: The Servant of Sutekh kills Namin. Part Two: Sarah is attacked by the Mummies at Laurence's lodge. Part Three: The Doctor writhes under the power of Sutekh in his tomb.

The Talons of Weng-Chiang: Part One: Leela and the Doctor discover the giant rat. Part Two: Leela is confronted by Mister Sin at Lifeboat's. Part Three: The Doctor tries to get a clear aim at the rat as it attacks Leela. Part Four: Greel laughs as he and Sin depart with the cabinet. Part Five: Leela rips away Greel's mask.

Tim's second question is about the poster in *DWM* Issue 160; who are the two half-masked Ice Warriors? The Martian commanders painted by Alistair Pearson as Slaar from *The Seeds of Death* on the left and Azaxyr from *The Monster of Peladon* in top right.

What you have there is a time-coded tape of the sort which is normally mailed in a blank box with a copy of the cover to magazines for review purposes, about a month or two prior to the release of the tape. The copy is marked so that any pirate recordings made are – in theory – traceable, and action by the BBC can be taken. Sometimes these are distributed by mistake. After all, on the whole reviewers would only be concerned with content – and ignore the time coding. It's a free copy from the distributor and such tapes should not be for sale. Although it is rarer than the standard issue, we feel that most people would rather have the non-time-coded copy to watch and maybe you should contact BBC Video directly about this so they can replace the tape.

BLOWING THE GAFFE

Ehren Stowes of Whakatane in New Zealand is puzzled over his commercial tape of *The Time Warrior* which has a photograph of Linx and his ship on its cover and not the art/photo mix as stated in *Issue 171*. This is because it is the Australian issue, not the UK version as listed in the article concerned. It also features some stunningly bad blur on the back of the box which one can only presume was printed by mistake. "Despite the resistance of a robot knight built by Linx, Irongron's castle eventually falls. Linx is killed by a local archer and his spaceship blows up..." Hardly worth buying the tape is it?

Matrix Data Bank compiled by Andrew Pixley, co-editor of Time Screen: The Magazine of British Telefantasy. If you have any questions about Doctor Who, send them to *Matrix Data Bank*, Doctor Who Magazine, Marvel Comics Ltd., Arnold House, 13/15 Arnold Street, London WC2R 3DX. Please note that we receive a huge number of queries, some asking the same question. We try to respond to all enquiries but personal replies are IMPOSSIBLE. No exceptions!

"We're on the edge of the cosmos! The frontiers of creation!
The boundary between what is and isn't or isn't yet, anyway.
Do you think that's interesting?"

"I suppose so."
The Doctor and Leela,
Underworld

Long time readers may remember back in the halcyon days of 1984 I created an April Fool's gag for **DWM** concerning the colourisation of *The Tenth Planet*, including some outrageously faked photographs. Little did any of us realise that eight years later, the basic principle could become a reality. Soon, we are told, we will be experiencing a newly restored full colour version of *The Dæmons*, a highly regarded adventure from the Pertwee era of *Doctor Who*.

Whilst this doesn't have quite the same significance as the recovery of *The Tomb of the Cybermen* earlier this year, it is nevertheless another great moment in *Who* history, the latest event (alongside the repeats season, *Resistance Is Useless*, *Shada* on video and *Tomb*) that ought to mark 1992 as one of the most optimistic and exciting years for the programme. Of course, a new series announcement would be the icing on the cake. But will the BBC take the hint?

Gary

GALLIFREY GUARDIAN 4
Amongst the mix of topical news and reviews this issue is our new, irregular look at the ever-growing world of *Doctor Who* fanzines.

BEHIND THE SCENES 10
Marcus Hearn talks to visual effects maestro Ian Scoones, in the first instalment of a three part interview.

WHAT THE PAPERS SAID 14
Marcus Hearn continues his investigations into Fleet Street's often less-than-positive look at *Doctor Who* through the ages. This issue, the Tenth Anniversary of the programme and how the show began to be accepted as a British institution.

PRELUDE: NIGHTSHADE 18
The first of our new on-going series of fiction, written by the authors of *Virgin's* latest *New Adventures*

novel. This issue, Mark Gatiss sets the scene for the forthcoming *Nightshade* story!

OFF THE SHELF 20
Gary Russell casts an ever critical eye over *Nightshade*, and talks to author Mark Gatiss.

BRIEF ENCOUNTER: A VISIT TO THE CINEMA 22
During his exile on Earth, even the Third Doctor had to relax sometimes... and there was a double-bill of movies he just had to see! A short story by Vanessa Bishop, illustrated by Andy Lambert.

ARCHIVE: GHOST LIGHT 23
The evolution of this, the last *Doctor Who* story made to date, is explored by Andrew Pixley.

COMIC STRIP: RAVENS-3 31
Andrew Cartmel, Brian Williamson

and Steve Pini present the final part of this adventure, in which the Doctor takes Raven to a showdown with the murderous biker gang terrorising the Britain of the near future!

ACTING THE PARTS 40
Graeme Wood gets the lowdown on *Ghost Light* from three of its stars, Sharon (Control) Duce, Michael (Penn-Cooper) Cochrane and Frank (Mackenzie) Windsor.

POLL RESULTS 43
So, who is the most popular *Doctor Who*? Which of the *Timewyrm* novels was received the warmest and who drew the best comic strip of 1991? All your votes have been assimilated and Sarah Cheesman presents the results.

TIME LINES 48

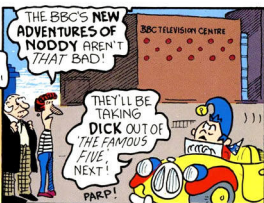
Confusing New Adventures? Where's Nicola Bryant? Your views!
THE DALEKS 50
More of this classic *Sixties* strip by David Whitaker and Richard Jennings reprinted in full colour.

Sunburst Editor: Gary Russell
Dehydrated Designer: Peri Godbold
Sunworshipping Controller: Louise Cassell
Vacationing Production: Chris McCormack
Manic Promoter: Fiona Moscatelli
Guns 'n' Advertising: Jane Smale
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Editorial Director: Paul Neary
Managing Director: Vincent Conran

Thanks this issue to: Ian Scoones, Riona MackNamara, Mark Ayres, Marc Platt, Private *Who*, DWB and The Frame.



Doctor Who? by Tim Quinn and Dicky Howett



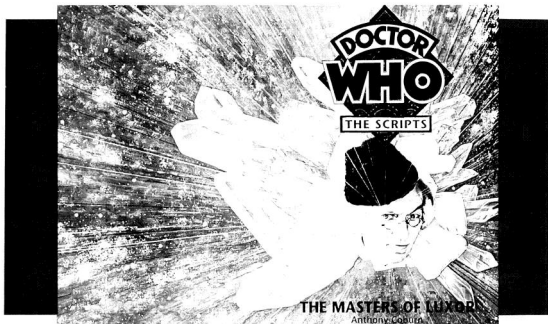
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Gallifrey Guardian

HIGHER SALES PROMPT NEW WHO PUBLISHING PROJECTS



Alister Pearson's cover for *The Masters of Luxor* by Anthony Coburn, the first of Titan's new batch of *Doctor Who - The Scripts* books.

Despite the continuing lack of a new series, increasing worldwide sales for both Marvel's *Doctor Who* Magazine and Virgin's *New Adventures* has prompted both companies to plan new *Doctor Who* publishing projects.

November will see the launch of *Doctor Who - Classic Comics* from Marvel, reprinting a wide range of strips from a variety of titles since 1964, when the first *Who* strip was published in Polystyle Publications' *TV Comic* almost exactly one year after the show began. Stories from *TV Comic*, *Countdown* and *TV Action* will be included in the mix alongside both new and old *Marvel Who* strips, plus the occasional complete story from *TV Century 21's The Daleks* strip. This last feature comes in response to requests in the most recent DWM survey that more of this series should be seen as soon as possible. New feature material on merchandise and comic strip artists and writers is also in preparation.

Virgin Books and Marvel have also joined forces to produce *The Mark of Mandragora*, a full colour

graphic novel comprising several strips from *Doctor Who Magazine*. Subject to contract, this is provisionally scheduled for release in April 1993 and will include *Train-Flight* by the late Graham Brand and Andrew Donkin, drawn by John Ridgway; *Doctor Conqueror* by Ian Rimmer, drawn by Mike Collins; *Fellow Travellers* by Andrew Cartmel, drawn by Arthur Ranson; and *The Mark of Mandragora* by Dan Abnett, drawn by Lee Sullivan and inked by Mark Farmer. The title will also include *Teenage Kicks*, *New Adventures* writer Paul Cornell's first professionally published short story.

If the sales of the novel are good enough, further graphic novels may well be produced.

The launch of these new projects runs alongside Titan Books' re-launch for their script books, reported last issue. The first of these will be Anthony Coburn's unused *The Masters of Luxor* script from 1963/64, scheduled for release this September with a cover by Alister Pearson.

Marvel's Senior Editor John Freeman commented: "Public awareness of *Doctor Who* remains high, which has prompted our new projects. BBC Enterprises have been enthusiastic about *Classic Comics*, but the major deciding factors in launching this new title were the tremendous response we had to our *The Daleks* reprint from *TV Century 21* from readers, combined with all-time high video sales and recent BBC2 repeats of *Doctor Who* in Britain. There's also a growing confidence that the show will see new production in the relatively near future."

In addition to these projects, the Doctor will also be appearing alongside the original *Death's Head* once more as part of a twelve issue reprint of this Marvel character's early adventures, provisionally titled *The Incomplete Death's Head*. The reprint, in US comic book format and available through specialist comic shops, follows the huge sales of the *Death's Head II* mini-series edited by the DWM team and co-ordinated by former DWM

Editor Paul Neary. Strips to be included in full colour in the maxi-series are *Crossroads* (in which the Doctor shrinks *Death's Head* to human size) *Time Bomb* (featuring the final appearance to date of the malevolent Mr Dogbolter, who once plagued both Fifth and Sixth Doctors in the DWM comic strip) and *Party Animals* (written by the DWM Editor himself, Gary Russell).

CO-ORDINATED NEW ADVENTURES

Following her temporary absence from the TARDIS, Ace and Bernice are set to remain aboard the ship for the foreseeable future in Virgin's *New Adventures*. Both companions will continue to appear in the comic strips featuring the Seventh Doctor in DWM.

Future writers include Paul Cornell, Dan Abnett, Marc Platt and Warwick Gray, teamed with artists such as Lee Sullivan, John Ridgway and Colin Andrew. Some old enemies, and friends, are promised as well...

FORTHCOMING EVENTS

The latest *Doctor Who* exhibition is currently taking place at The Exploratory in Bristol. Similar in style to the recent Behind the Sofa exhibition at London's Museum of the Moving Image, this version of the exhibition is far more effects orientated, looking at the special and visual effects that have made the series so popular.

The exhibition, open seven days a week (except at Christmas) features Daleks, Cybermen, K9 and, of course, the TARDIS. It runs at least until winter this year and information can be obtained by phoning Bristol (0272) 225944.

The entrance fee to The Exploratory includes the *Doctor Who* exhibition and the site is right next to Bristol Temple Meads British Rail station.

Tickets for the lecture event taking place in Canterbury in November, featuring both Tom and Colin Baker, are selling out fast but a handful are still available. For more details telephone 081 868 8834.

Finally, a special signing for this year's *Doctor Who Magazine Holiday Special* will take place at the end of August; Elisabeth Sladen will be the main guest. See Page Nine for more details!

MAKING MORE MYTHS

The latest Reeltime Pictures' Myth Makers tape was recorded at the end of May in a South London studio, with Nicholas Briggs once again in the interviewing chair, firing questions at the elusive Jackie Lane - who played companion Dodo Chaplet in the Sixties.

Director Richard Landen brought a new style to this tape, as Jackie sat in front of a green CSO screen, with photos and other images flashing behind her as she talked.

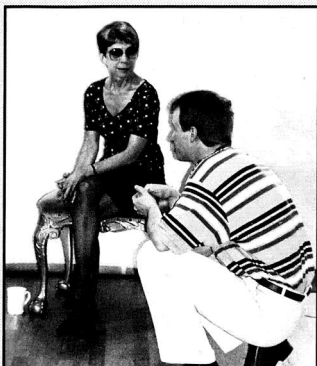
The tape is due out in September this year and will be available through Reeltime's usual outlets, including John Fitton Books and Magazines.

Reeltime's other previously announced project for November 1993 - a drama pitting the Brigadier (to be played, as always, by Nicholas Courtney) against the Abominable Snowman (see DWM 187) - is to be scripted by Ghost Light writer Marc Platt.

Provisionally entitled *Downtime*, Platt plans to deliver a first draft by September this year.



Richard Landen (far left) directs Robin Lee's camera to close-up onto Jackie Lane, whilst Nick Briggs' legs prepare to ask the questions!



Reeltime producer Keith Barnfather discusses the shoot with Jackie Lane

Teynham Productions Ltd., the organisers of many lecture weekends recently, including those at the Museum of the Moving Image and Paisley *Doctor Who* exhibitions have announced details of their next event.

To tie in with the *Doctor Who Experience* at The Exploratory in Bristol (see previous page), the Arnolfini Arts Centre in Bristol will play host to a lecture event in early October 1992.

Two Doctors will be present, alongside other guests, from both the acting and technical sides of the show.

Exact details of which guests would be attending were not available as we went to press, but the box office phone number for the Arnolfini Arts Centre is 0272 - 299194 and further details should be available by the time you read this.



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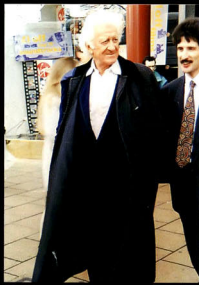
I wish to attend Manopticon 2 on:-

- ☐ Sunday, 30th May 1993 @ £18.
☐ Bank Holiday Monday, 31st May 1993 @ £15.
☐ Both Days, 30th & 31st May 1993 @ £29.

☐ Both Days for the Special Discount Rate of £25 if registering before 31/12/92.

Please make cheques payable to Manopticon

REVERSE THE POLARITY



Following their successful *Under the Hammer* video about the *Doctor Who* costume sale at Bonhams, Archangel Media have now released the second of their *A Day in the Life* series.

Featuring the Third Doctor, Jon Pertwee, this video follows the actor around during his recent *Doctor Who* promotional visit to Scotland including his appearances at a photocall, a luncheon and his successful signing at the Edinburgh Virgin Megastore.

Liam-Michael Rudden talks to Jon about such subjects as his involvement with *Who* over the last twenty-plus years, the people he's worked with, the

friends he has made and some of his disappointments.

As a special bonus, the video tape also includes previously unseen footage from the pilot episode of *Sentinel*, a proposed science fiction serial from a few years back. *Sentinel* was unfortunately never completed so these extracts are now receiving their first official airing.

The VHS tape costs £12.50 (which includes postage and packing) and is available from: Archangel Media (JPAO), PO Box 1111, Edinburgh, EH7 5JU. Cheques/POs payable to L.M. Rudden.

However, Archangel have kindly offered us *TEN* copies to give away free in a competition. All you have to do is tell us the names of the two cars that the Third Doctor regularly used during his time on Earth.

Write these names on a postcard or the back of a sealed envelope and send it to: Polarity Promo, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. Entries should reach us by 15th October 1992. Usual Marvel competition rules apply.

DOWN UNDER

Polygram, distributors of BBC Videos in Australia, continue to release *Doctor Who* stories on a bi-monthly basis and September will see the release of three stories - *The Three Doctors*, *Logopolis* and *Castrovalva*.

Further details on the Australian release of *The Tomb of the Cybermen* prove that its UK success was equalled down under. It debuted in the video charts at Number Four and three weeks later it was still at Number Eleven, a much higher placing in the charts at a comparable time after initial release in the UK. Due to the video being an "immediate release" there was no time for Polygram to do the traditional pre-release publicity arrangements, so many shops did not have it available to sell until up to a week after it was released.

The actual numbers of videos sold is not available as Polygram have a policy not to release these details.

Paul Cornell, author of *Time-wyrms: Revelation*, as well as many comic strips for DWM, was announced as a guest at Hong Kong: The Australian National SF Media Convention. Unfortunately the committee had to advise that he was unable to attend.

Dallas Jones

BOOK NEWS

As Virgin Books gear up for 1993 (expect more news on forthcoming *New Adventures* shortly), Alister Pearson has been commissioned to produce new covers for the Flanagan and McCulloch Season Eighteen adventure *Meglos*, adapted by Terrance Dicks and another of his books, the 1977 adventure *The Face of Evil*. Both books will be re-issued in April next year. Alister will also be doing the covers for John Peel's forthcoming novelisations of *The Evil of the Daleks* and *The Power of the Daleks*, provisionally slated for May release.

Alister is also supplying the cover for Titan Books' next *Script Book*, the Barry Letts/Robert Sloman 1971 Pertwee adventure *The Demons*, due out in October this year.

BBV

Congratulations to Bill Baggs, producer of the recent Colin Baker/Nicola Bryant 'Stranger' videos *Summoned by Shadows* and *More Than a Messiah*. Partly as a result of his work on those, Bill now has a one-year contract to produce TV shows out in Los Angeles for the British market.

The new UK address for BBV is now: 3, Douglas Crescent, Bitterne, Southampton, Hampshire, England, SO2 4JP.

The new set of Colin Baker, Sylvester McCoy and Sophie Aldred personality T-shirts produced by GUDI, The Black T-shirt design Company are now widely available. The people behind GUDI feel that T-shirts designs in the past never really captured the spirit of each actor in character: 'It's not just reproducing a likeness. We're trying to show their individual personas and the way they think.'

GUDI discovered that a majority of artwork for personality T-shirts available comes from standard reference photographs. So rather than go for the usual actor-poses-for-photograph look, GUDI viewed several *Doctor Who* stories closely to see exactly what each actor brought to their respective roles. "We put together up to four images that we feel gives an accurate representation of the actor. Once the final design is accepted by the actor, their signature is added for personalisation, stamp of approval and credit."

And what can we look forward to from GUDI in the future? "Firstly, a Nicholas Courtney shirt bearing the legend 'Five Rounds Rapid'. We also have several designs in the development stage but more than that we cannot say." However, you can read about it first in *Doctor Who Magazine*!



Sylvester McCoy models his shirt. Inset: The new Nick Courtney design.

BEYOND THE TARDIS

COMPILED BY
DOMINIC MAY

Obituary: Harriet Reynolds, who provided the tannoy voice ("Earth shuttle arriving") in *The Leisure Hive* died on 18th June.

Bartlett Mullins, who was the Second Elder in *The Sensorites* also died recently.

Long time *Doctor Who* fan the Marquis of Bath, who has always welcomed the *Doctor Who* exhibition at his ancestral home of Longleat has sadly died. The Marquis can be seen being especially welcoming at the 1983 BBC Enterprises/Longleat event on the recent *The Pertwee Years* BBC video.

Graham Brand, co-writer of the 1990 DWM comic strip Train-Flight was killed in a tragic accident in May. He was twenty-seven but had contributed several stories to Marvel titles over the last few years and Marvel extends its sympathies to his friends and family.

Doctors: Back in the UK after his extended USA visit is Peter Davison, who is embarking on a tour with the comedy play *The Decorator* by Donald Churchill. Peter plays a character called Walter and is supported by Gab-

rielle Drake and Erica Hoffman.

The provisional tour dates are (please check with the Box Office (telephone numbers)): week commencing 10th August - Yvonne Arnaud Theatre, Guildford [0483 60191] - 2 weeks; 24th August - To be confirmed; 31st August - Derrogate Theatre, Northampton [0604 24811]; 7th September - Theatre Royal, Plymouth [0752 669595]; 14th September - Theatre Royal, Brighton [0273 28488]; 21st September - The Hawth, Crawley [0293 553636]; 28th September - To be confirmed; 5th October - Civic Theatre, Darlington [0325 486555]; 12th October - Ashcroft Theatre, Croydon [081 688 9291].



Colin Baker is touring until November in Ariel Dorfman's

Death and the Maiden, which won the 1992 Larry Award for best play. This harrowing three-hander, also still playing at London's National Theatre, stars Colin as Gerardo Escobar. Dearbhla Molloy (*GBH*) plays his wife with Tony Anholt (*Howards' Way* / *Space 1999*) as the torturer. It kicked off on 14th July at the Theatre Royal, Windsor for three weeks and goes on to the New Vic - Woking (3rd August - Box Office 0483 750263), Theatre Royal, Brighton (10th August - B/O 0273 28488), possibly Glasgow (17th August) and the Alhambra Theatre, Bradford (24th August - B/O 0274 752000).

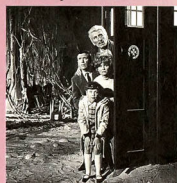
More dates when the tour is finished next month.

The bi-annual Equity Elections are here again with both Colin and Nicholas Courtney seeking re-election as councillors on behalf of the *Act For Equity* group. This faction has a particular interest in monitoring both the performance of TV royalties against residuals and the new commercials agreement. Colin has argued vociferously in defence of *Act For Equity*'s councillors in the face of criticism that they are not independent to make their own judgements. Others standing include Marius Goring (*The Evil of the Daleks*), current treasurer Milton Johns (*The Enemy of the World*) *The Android Invasion!* The

Invasion of Time and Nicholas Smith (*The Dalek Invasion of Earth*). Polling closed on 10th July.

Children's BBC is to hold *Wet Nose Day* on 31st August in aid of Europe's first wildlife teaching hospital, St Tiggywinkles, and Colin is scheduled to take part.

Treading the boards during July was Sylvester McCoy, who played Touchstone the clown in William Shakespeare's *As You Like It* at Ludlow Castle alongside Victoria Wicks and John Gordon Sinclair.



Companions: 2nd September sees an edition of BBC's *Fighting Back*, in which Lynn Redgrave talks to celebrities about illnesses that have changed their lives. This programme is devoted to Roy Castle (Ian from the *Doctor Who* and the *Daleks* film), who earlier this year was confirmed as suffering from lung cancer. The prog-

WIN A 1993 CALENDAR!

The *Doctor Who* Thirtieth Anniversary Calendar, published by Visions Publications, is now available, including artwork from *DWM* regulars Lee Sullivan, Alister Pearson, Paul Vyse, Colin Howard and Pete Wallbank, it truly celebrates next year's anniversary in style. The calendar costs £10.99 (inc postage and packing) from: Visions Publications, PO Box 319A, Surbiton, Surrey, England, KT5 9YE. However, we have TEN copies to give away in this free competition. All you have to do is write the answers to the questions below onto a postcard or the back of a sealed envelope and post it to: Collectable Calendar, *Doctor Who Magazine*, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. Entries must arrive no later than 15th October 1992; usual Marvel competition rules apply.

1) Which book cover in the Titan Script Book range has been painted by Alister Pearson?

2) Name one *Doctor Who Magazine* comic strip illustrated by Lee Sullivan

3) Pete Wallbank's most recent *DWM* cover illustration represented which Fifth Doctor adventure?

Name:

Address:

Date of Birth:



◀ramme follows the *Record Breakers* star through arduous treatment including chemotherapy and radiotherapy.

As predicted in DWM 188, the BBC has recommissioned *Rides* for a second series with Louise Jameson involved in the project until September. One of the directors is Andrew Morgan (*Remembrance of the Daleks*).

Mary Tamm was among the celebrities who took part in the recent series of *Crossroads*.

It has been a considerable time since we last heard from Sarah Sutton, but it can be revealed that she has been filming *With Two Lumps Of Ice* by Simon Gray for the BBC. This prestigious three hour mini-serial, which is being directed by Christopher Morahan for producer Kenneth Trodd, stars Alan Bates, Nigel Planer and Richard Wilson. Shooting, which has been taking place in London, Dallas, Houston and New York, concludes on 3rd August. Sarah appears in Part One as Wendy, a stage manageress. Expect transmission around November.

Sophie Aldred was once again on show as Maureen when BBC-2 commenced a rerun of the first series of *Melvin and Maureen's Music-A-Grains* in late June. A second series is currently in preparation.

Producers: Both Verity Lambert and Alan Bleasdale have received apologies and an undisclosed sum of damages from London's *Evening Standard* regarding a false allegation that both had attempted to deprive *Prime Suspect* of its BAFTA award in favour of the Cinema Verity produced *G.B.H.* Transmission of CV's *Eldorado* was brought forward to allow it to commence without having to contend with the publicity given to other programmes during the forthcoming Autumn season. This new BBC soap is repeated in the afternoon two days after its original transmission, which may enable it to fare well in the ratings.

Tom Baker, *Greatest Show's* Jessica Martin, Delta's Hugh Lloyd, and K-9 designer Tony Harding are amongst those who have been called upon to assist John Nathan-Turner mount his BBC Corporate stage show, which has been touring the UK.

Script Editors: A production of *A Sting In The Tale* by Brian Clemens and the late Dennis Spooner completes a run at the Mill, Sonning on 8th August.

Writers: Louis Marks has been waxing lyrical about his latest production, Franz Kafka's *The Trial*, the Harold Pinter adaptation which he has been cultivating for almost a decade. The film, which stars Kyle MacLachlan and Anthony Hopkins, will receive a theatrical release

THE FANZINE TRAP

If you would like us to give a mention to your fanzine or newsletter, please send a copy to The Fanzine Trap, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. Please provide the following details: cost per issue, subscription rates, publication address and subject parameters (ie just Who, or Who plus Star Trek etc). We will happily review Australian and US 'zines but please make it clear whether you accept UK sterling.

For this issue, I take a general look at just a few of the 'zines that have recently been sent.

Auton (SAE to 19 Wolseley Road, Godalming, Surrey GU7 3EA). One of the best A5 fanzines around at the moment. Very glossy, with imaginative use of graphics and some excellent illustrations by Richard Johnston. However, not as crammed with text as other 'zines and is suffering badly from a case of the Sophie Aldreds!

Doctor Who: Adventures Through Time and Space (SAE to Gallifreyan Presses, 8 Ripley Drive, Harrogate, N Yorks HG1 3JD). Not so much a fanzine as an alternative to Virgin's *The New Adventures*. Each issue is a full length *Doctor Who* story. The writing is not of a particularly high standard but nevertheless, has enthusiasm illustrated, with some issues over twenty pages long in the traditional A5 format.

DWB (SAE to PO Box 1015, Brighton, Sussex BN2 2YU). Very glossy and overpriced. A recent issue sports a rare photograph of huge fan

Ian Levine's video recorder. Rumour orientated and anti-JNT. Unlikely to catch on!

Star Begotten (SAE to Staraker Publishing, 31 Gipton Wood Avenue, Oakwood, Leeds LS8 2TA). A5 'zine with sixty pages crammed with articles, fiction, strips and reviews.

Each issue is individually numbered. It also contains some rather naughty illustrations of companions which under-eighteens may feel obliged to avert their eyes from! Plenty to keep you occupied here.

Time/Space Visualiser (Self-Addressed envelope and IRC to PO Box 26-311, Epsom, Auckland, New Zealand). The official organ of The New Zealand Doctor Who fan club. Nearly ninety pages of articles, interviews, letters and ads.

The Who Street Kids Magazine (SAE to 4 Helston Close, Horeston Grange, Nuneaton, Warwick). Anarchic 'zine of the Nuneaton Local Group, very much VIZ inspired and all the better for it. Hurriedly thrown together, shoddily produced and some appalling artwork and very, very funny. I highly recommend this rubbish - buy it at once! Adults only, mind you, as it does contain potentially offensive humour and the 'F' word!

Hank Dexter



prior to being aired on the BBC. "It's been my conviction right from the start that this script could work for a wide audience, but what was needed was the right cast to lift it to that level" says Marx, who has now dropped his fight against BAFTA regarding this year's television drama serial award (see DWM 188 & 189).

ITV is to rerun *Chimera*, which was based on the novel by Warriors' *Gatel Terminus* scripter Steve Gallagher, as a two hour TV movie on 15th August at 9 pm.

Rani creators Pip and Jane Baker have been commissioned to write a second series of comedy thriller *Watt on Earth*. The shape changing alien will be back in the Autumn for another 12-part twice a week run.

Miscellaneous: The current plight of London's West End theatres has been exemplified by Mark Furness (producer of *Doctor Who - The Ultimate Adventure*) having to pull off four of his shows (including *The Blue Angel*) while

owing the various casts thousands of pounds. On a happier note, touring play *Murder by Misadventure*, which starred Deborah Watling, has opened in the West End, but unfortunately Deborah was unable to reprise her rôle. ◆



MARVEL COMICS DOCTOR WHO MAGAZINE

In association with
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is proud to present a special *Doctor Who* signing
to celebrate the launch of the
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Who Is Sarah Jane Smith?**

featuring **ELISABETH SLADEN** (Sarah Jane)

Actress Elisabeth Sladen, best known to *Doctor Who* fans as Sarah Jane Smith will be appearing in person at the Cafe Munchen, St Giles High Street, London (Nearest tube: Tottenham Court Road) on

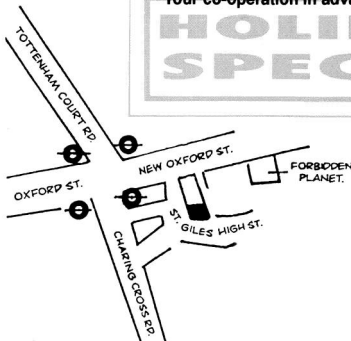
Saturday 29th August

to sign copies of the magazine. The staff of *DWM* and *Forbidden Planet Bookshop* will be on hand, and merchandise and books will be on sale, including
The Holiday Special
and the new
1993 Doctor Who Yearbook

The event will start at 12.30pm and runs until 4.00pm.

Due to the numbers expected to be present, attendees will be restricted to having only two items signed by the guests, so no-one will be turned away, disappointed.

Your co-operation in advance is appreciated...



BEHIND THE SCENES



The current *Doctor Who* exhibition at the Needles Pleasure Park on the Isle of Wight was designed by freelance Visual Effects designer Ian Scoones. In the first of a three part interview, Marcus Hearn talks to Ian about his early days at the BBC, and of course, about *Doctor Who*...

I learnt very early on that if you can't make them laugh, you make them scream." The personal philosophy of Ian Scoones; a man whose special effects have sent both children and adults to bed with nightmares for more than thirty years.

"I get a great satisfaction," he grins intones before taking another sip of his pint in a quiet bar in his home town of Gillingham, Kent. Much like the criminally insane scientists and master criminals he has furnished over the years, there is a darkly mischievous side to this special effects expert who is a veteran of numerous classic British fantasy productions.

Although his stories are enthralling, Ian is quick to point out that the life of a visual effects designer can be difficult.

"Freelance effects work can be unreliable unless you're on the staff. Of course when I was doing *Doctor Who* and *Blake's*

7 I was BBC staff. There was a board in the main office and whoever was available was shunted on to whatever came through. It was not necessarily out of choice that I took on certain jobs, it just happened that I was available. Outside the BBC everybody is freelance. ITV companies are serviced by film, as opposed to TV effects people.

"It's a total parallel with acting or directing. If you're lucky you stay in work, you've only got to have one good film and everybody wants you. Sadly, it's an overcrowded profession and we don't have agents. Maybe we should. The other problem with effects is that every production company will need a make up man/woman, a camera man/woman right the way through. But not every production company will need a special effects supervisor so it's even harder for us because it's not automatic. Occasionally, we'll get called in just for one day rather

than being with the team for the whole duration. For example, the requirement may just be one explosion. I remember I was called into do the movie *Hardware* recently and did just one day there. I've got a pyrotechnics license so I handled the big bang in one of the final scenes. It's a tough, hard life!"

He bows his head in mock self pity, only to emerge from between his fringe and beard to reassure me.

"I love it though, adore it. I've always loved it. When I was at school I was chosen as an extra for a Dickensian film called *The Seekers*. I fell in love with the glamour of the business and I've been in love with it every since."

So how did his interest in such an unusual occupation develop?

"Like all kids I used to make models but I used to look at them through empty matchboxes like a little camera. I used to make model fortresses and put lead soldiers in them."

Not content with admiring his creations the young Ian obviously mindful of his future career, proceeded to destroy them. "Yes," he relishes, "lead used to melt beautifully!"

"People often think the special effects

business is very destructive but of course it's not; you destroy in order to create and of course it's all captured for ever-more on the screen.

EARLY DAYS

"I went to art college and did a course with a guy called Keith Wilson who later became an art director. We learnt timing and how to make props and design sets for the local theatres here in the Medway towns, plus cueing and lighting design – so as students we had a wonderful background in theatre and, let's face it, that's all television or film is, theatre with cameras."

Were there more opportunities to enter the film world in the early Sixties?

"Oh yes, undoubtedly. Sadly our business is stone dead now. In the Sixties television companies were making science-fiction programmes, films were being made that needed effects people. Nowadays studios are being sold, or in the case of Elstree half pulled down. The rot started when Shepperton sold most of their lot and turned it into a housing estate. Bray, my favourite studio, is always tottering and every now and again there's another plan to pull the studios down and turn them into offices and so on."

"In 1960 horror film-makers Hammer owned Bray and all its sound stages. I worked at Hammer for seven years, taking a break to do a bit on *Thunderbirds* which was just up the road in Slough."

"I did my first effects with the late Les Bowie who was in charge of the visual effects department at Hammer. I remember the first effect Les let me do on my own was for *The Curse Of Captain Clegg* and that was putting a spear through somebody. We had a hollow spear on a wire attached to a steel corset the actor was wearing. There was a little blood bag attached to this and nowadays I can actually say that they were made out of condoms. In those days it was very taboo and we never let anyone know what we were using. The condoms burst very quickly on impact from the spear."

"Les Bowie was one of the loveliest people I ever met. He was enthusiastic, a brilliant painter and just a wonderful man who lived film. He used to bring in enthusiastic students such as myself and we were known as Bowie and his Boy Scouts. Mind you, it was cheap labour but on the other hand he was training us. There were people like Brian Johnson, Nicky Alder and Derek Meddings."

Whilst working as a second unit director on *Thunderbirds* did Ian notice a big difference in working methods from those at the Hammer studios?

"With Hammer there were one or two miniatures and models per film to make it appear to be a bigger budget picture than it actually was but these were very much in the studio with actors. With *Thunderbirds* it was strictly models only – we very rarely saw the puppets."

I asked Ian if he'd been watching the fruits of his labours again during the recent repeats.

"Yes I've seen a few and quite honestly, I don't think it dates at all. Derek Meddings (the effects supervisor) is a genius and luckily for him he's been recognised as such. Technique-wise



Ian Scoones

there's been nothing new since the 1926 film *Metropolis*. You can only use those early techniques with a bigger budget, more refined lenses, more sensitive film stock."

"After *Thunderbirds* I went back to work with Les on more Hammer films, and towards the end of the Sixties I worked on *The Battle of Britain* movie. I think at that time they needed every effects man in the business because there were so many different effects units. I remember the cameras on that one had to be in cages because some of the radio-controlled planes got up to eighty miles an hour when they were swooping low for close-ups. Some of them could be totally lethal."

AT THE BBC

"Then there was a slump in the industry and I went to the BBC, staying there for eleven years. Jack Kine and Bernard Wilkie had been building the visual effects department little by little during the Sixties and there were quite a few of us like Peter Pegrum, Tony Harding and Richard Conway who joined about the

same time. The department really expanded because there was so much work on with programmes like *Doctor Who*. I had eleven very happy years at the Beeb."

"The Beeb was very different from Hammer because for a start the medium's different. Television is more restricting; you cannot for example do a collapsing roof in a television studio because the fans in the TV cameras suck up the dust! Then there was the additional problem that in those days the cameras couldn't shoot at high speeds – in fact the electronic cameras still can't. You're also dealing with four or five cameras as opposed to just the one, so it's altogether more clinical. Where it is just the same is in doing miniatures. For example, in *Doctor Who* we used film because not only do you get better quality but you have the added advantage of choosing which speed to run the film to make the shot more effective. It helps the scale to shoot everything at a least seventy-two frames per second. For explosions in those days we could get up to one hundred and fifty. With the new prism cameras we've now got a marvelous innovation whereby we can get a thousand or more 'frames' per second."

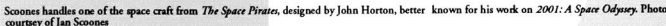
As well as working on *Doctor Who*, Ian helped create some of the most memorable images from the *Doomwatch* episode, *Tomorrow, The Rat*.

"I was only involved with *Doomwatch* when I worked with Tony Oxley making mechanical rats. Tony was our wonderful engineer. The rats were basically worked anatomically with brake cables, air and so on to make their feet move. The BBC seem really scared of using real things, but each to their own."

"My first *Doctor Who* was *The Space Pirates* but I don't recall much of it, it was all so long ago. The spacecraft in the picture is John Horton's design. John's background was as an art teacher come model maker who was involved with ▶

One of Ian's astounding miniatures - the Citadel of the planet Peladon from *The Curse of Peladon*. Photo courtesy of Ian Scoones





"During that time I remember I did a lot of inserts for people like Len Hutton,

"When they did the original 1984 with Peter Cushing, Roy Oxley was the set designer. He used his own face as Big Brother on the posters. On *Inferno*, where they also needed posters of a 'Big Brother' type, Jack Kine said, 'I'm going to do a Roy Oxley' and he did!

"I did the original design for the castle on the cliffs from *The Curse of Peladon*. The director was Lennie Mayne who mysteriously vanished in a boating accident some years later. He was an

"We were going to do *Quatermass IV* and we did a pilot of the effects side at Ealing. Two spaceships came together and one got crumpled. It was Bernard's idea to make puppet spacemen which

NECK TO TURN
INTAIN LIME
CURTAIN HOOKS
DOOR
RAINING WATER
IN PESTER

C.U. FACE
CREEPY
SILVER-HIGH OVER
MOUTH, RED EYES

Ian Scoones original designs for the skull-like head of Arcturus and (below) the final version. Drawings and photo courtesy of Ian Scoones



What the PAPERS SAID

In 1973, *Doctor Who*'s Tenth Anniversary was in danger of being overshadowed. Whilst the achievement didn't exactly go unnoticed, condemnation of alleged violence levels and the disapproval of William Hartnell, the show's original star, made for far more scandalous copy. It took the BBC's audience research department to justify a 'four violent incidents per episode' allegation in *The Times* before the debate died. Then, at least for the time being, it was back to business as usual and the anniversary adventure, *The Three Doctors*.

"*Dr Who*, now approaching its tenth anniversary, has come up with an adventure to make even tots feel nostalgic" wrote *The Daily Mirror*'s Matthew Coady on 1st January 1973. Mr Coady had been something of a fair weathered friend to the programme in the past but was currently revelling in: "not simply



Photo © BBC Video

OBITUARY ROGER DELGADO

Film, radio and
television actor



Mr Roger Delgado, the actor, who has been killed in a road accident in Turkey, was known to millions of television viewers for his vivid portrayal of The Master in *Dr Who*.

A dark, strikingly handsome man, he played with great panache the sinister scientist, versed in all the black arts, who repeatedly plots to do down *Dr Who* (Jon Pertwee). Though entirely convincing in his sudden Mephistophelean appearances and disappearances, and his blood-curdling threats of disaster for "the Doctor" he was a villain whom it was hard to hate.

Born in London in March, 1918, of French and Spanish parents, he was educated at Cardinal Vaughan School and the London School of Economics. He went on the stage in the late 1930s working in repertory in Leicester until 1940. After war service he returned to repertory, this time in York. From 1940 to 1962 he was a member of the BBC drama repertory, playing a wide variety of parts. He had appeared in a number of films including *Antony and Cleopatra*, *Star and Kharlam* and in many television series: *Francis Drake*; *The Troubleshooters*; *The Man in the Iron Mask*; and *The Borderers*. He was the Monk in *The Adventures of Don Quixote* starring Rex Harrison seen on BBC television recently and given a second performance last night.

one indestructible Doctor, but three: Jon Pertwee, the resident hero, plus both his predecessors in the title role, William Hartnell and Patrick Troughton.

This however, wasn't the only apparent difference. "The significant thing about Saturday's opener was an increased reliance on technological tricks. For ten years now this has been predominantly an actors' serial, tarted-up with horror-movie props and a lot of ingenious machinery. Its long gallery of monsters, bent on dominating the world, has always been recognisably human. . . . This time, it looks as if it is director Lennie Mayne who is having the ball. The 'powerful organism' is a piece of pure movie technology, a shape wriggling before the screen, crudely done, perhaps, but instantly effective, because it lacks all trace of human identity.

"If this kind of change gives the show a lift, some things remain constant. Like the dialogue. It's terrible: but who tunes into space opera for the dialogue?"

Not *The Daily Telegraph's* Richard Last who, also on 1st January, was similarly impressed with the "destructive force which manifests itself as a paint blob."

"When the definitive treatise on television durables comes to be written a special chapter will have to be devoted to *Dr Who* . . . What keeps *Dr Who* forever young, as opposed to some half heated adult excursions into science fiction, is its absolute conviction. You feel that for the 25 minutes of the programme at least everyone concerned believes fervently in time slips, space lords, and the dread perils that menace us from galactic space."

With the back slapping over, *The Sun* warned "Watch Out, Doctor" on 27th January. Not more criticisms, but a veritable *Carnival of Monsters* . . . "In a new four-part story (BBC1 5.50), the good doctor, played by Jon Pertwee, and his assistant Katy Manning, find themselves apparently on board a ship in the Indian Ocean in 1926. 'We have two lots of new life-forms in this adventure', explained producer Barry Letts. 'One lot are called the Minorians. They are grey-faced and humanoid. The other is the Drashig. It is a fearsome monster. In fact, we think he's one of the most striking and original ones we have produced in some time.'"

All was quiet on the Fleet Street front until the Doctor's visit to the planet Spiridon prompted nostalgic reminiscences by Stanley Reynolds of *The Times* on 9th April.

"The Daleks, created by Terry Nation, have always remained the same, the

ultimate enemy, trundling about in their dustbin-like armour, flashing their dome lights, pivoting their rayguns and exhorting in nasal radiophonic tones, 'Exterminate! Exterminate! Exterminate!'

"The title of this new adventure being *Planet Of The Daleks*, everyone was waiting for them to appear. . . . Even though the Doctor has defeated the Daleks countless times, they still represent the ultimate bogymen."

"Somehow *Dr Who* is just that bit more classy when you know the dustbins on wheels are tooling around the next time warp."

The Times said goodbye to one of the show's greatest assets on 20th June. "Mr Roger Delgado, the actor, who has been killed in a road accident in Turkey, was known to millions of television viewers for his vivid portrayal of The Master in *Dr Who*."

"A dark, strikingly handsome man, he played with great panache the sinister scientist, versed in all the black arts, who repeatedly plots to do down *Dr Who* (Jon Pertwee). Though entirely convincing in his sudden Mephistophelean appearances and disappearances and his blood-curdling threats of disaster for 'the Doctor' he was a villain whom it was hard to hate."

Six days later, the paper's letter page featured a note from someone who simply signed themselves 'A.V.', keen to make the point that: "It would be a tragedy if the passing of Roger Delgado should be noted mainly because of his success as a 'villain' and particularly in a popular television series. . . . His television career has tended to obscure the ▶

The Master, sadly missed by both newspapers and viewers alike. After *The Times* ran their obituary, members of the acting profession added their own remembrances. Photo © BBC



▶ beauty of his delivery on BBC Radio – *The Morning Story* is very much a case in point – and I have myself worked with Roger on television documentaries where his commentaries were known for a rare sensitivity. I think this should be known in placing into context the work of a very full and very rare actor."

As 1973 drew to a close, an altogether happier event was marked by the BBC at *Doctor Who's* Tenth Anniversary party. For the benefit of those who didn't get an invitation, *The Times* wrote in the morning smirking at the proceedings: "The baleful antenna-eye was dimmed, the grasping limbs were stilled, and it was altogether a sadly benign Dalek who presided over the tenth anniversary celebration of the BBC's *Doctor Who* series yesterday at the Television Centre. It was, explained Bernard Wilkie, senior visual effects designer, a mere crowd-scene Dalek, not a principal."

The party, for some reason held on December 10th (the programme's anniversary was on November 23rd) also played host to "The People's Doctor," inventor of the series... gesturing with a chicken drumstick as he attempted to explain the Dalek's appeal to children. The Dalek, he said, represents a sure total evil. I remember that one of the posh Sundays had a psychiatrist or someone said that children saw *Dr Who* as a father-figure, and it was the innate wish of every child to destroy his father."

"Barry Letts, producer of *Dr Who*, had another complicated explanation for the Dalek's appeal. 'They are just frightening enough to be interesting, completely fantastical and also very powerful. Children like identifying with someone powerful.'"

On December 15th, the improbably named Philip Phillips was pondering the "Problems of Being a Monster" in *The Sun*. "This famous science fiction series (BBC1 5.10) is now 10 years old. In that time there have been only three *Dr Who's*, but the Daleks have lasted longer. Actor Murphy Grumbar has been one for the entire 10 years. The others are John Scott Martin and Cy Town. All are in their mid 40s, Murphy says. 'We've also been Dralvins, Zarbis, Draconians, Mechanoids and the rest. Then there were the jelly monsters. My sainted aunt, that was a fearful, jelly-like make-up we had to wear.'"

The icing on the cake of 1973's celebrations was another article by Richard Last in *The Daily Telegraph*. On 28th December he wrote: "Television fantasy at its most assured was splendidly represented by *Dr Who* and the *Green Death* (BBC1) an 'Omnibus' edition which must have rivetted all child viewers and held not a few adults in thrall as well."

"An imaginative Christmas pudding script, tact direction, lavish filming and even a trendy ecological theme all contributed to the total effect, but what makes this venerable series tick is the complete conviction of all concerned. They believe unreservedly in the ubiquitous Doctor and so, for the moment, do we."

Sad at the loss of Roger Delgado and mindful the programme had reached a peak of its popularity, Jon Pertwee announced his resignation on February 8th 1974.

Violence is not really Dr Who's cup of tea

By Philip Howard
Shouldn't this be the first of a series of articles about the violence in television? I have already written about the violence in the *Doctor Who* series. I have also written about the violence in the *Doctor Who* series. I have also written about the violence in the *Doctor Who* series.

The producers of the BBC's *Doctor Who* series have been accused of being too violent. The producers of the BBC's *Doctor Who* series have been accused of being too violent. The producers of the BBC's *Doctor Who* series have been accused of being too violent.

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"The burning question now is: who's *Who*?" enquired *The Sun's* Brian Wesley. "The man who played the famous Doctor in the BBC1 serial for longer than anybody is going back to the London stage. And the team behind the 11-year-old serial – you can see it tonight at 5.30 – is breaking up. Pertwee, who has played the doctor for nearly five years, will finish recording the present series in May. He will be last seen on the screen in June – fighting the Daleks."

"A BBC spokesman says: 'A new series will start recording this summer to be seen at the end of the year. We have found a replacement *Dr Who* but all the details have to be completed, and we cannot yet name him.'"

The Times predicted that the identity of Doctor number four would be announced the following week, and they weren't far wrong. On 16th February 1974 the new Doctor Tom Baker, revealed to the *Daily Mirror* that: "I'm a great fan of *Doctor Who* and the role appeals to me very much. It's also going to mean a great deal of security for me."

The Exillions bring about their own brand of *Death to the Daleks*. Photo © BBC Video

have signed a contract for one year with options to do more programmes. At the moment I live in a one-room flat in Pinlicko and I've only got one suit and one good overcoat to my name!"

He told the *Daily Mail*, "I'm really quite fascinated by science fiction and I'm working on ways of bringing my own interpretation and identity to the part."

While he was working that out, Jon Pertwee's final season continued with *Death to the Daleks*. *The Sun's* Chris Kenworthy, who had cheerfully extenuated *Day of the Daleks* two years previously, was on the war path again. "Those boring old Daleks," he moaned on 23rd February. "Well, I think they're boring nowadays. Year in, year out, these chromium creeps trundle through *Dr Who* adventures. And I don't reckon they're the least bit scary, do you?"

"*Death to the Daleks*! I doubt it. They've been wiped out before. Yet after each defeat they turn up somewhere else. Even the BBC's Special Effects department, who build the Daleks, are not going to persuade me that these dustbins on wheels can really terrorise a whole planet."

"They're slow on the ground, to say the least. And mere mortals – excluding *Dr Who*, of course – have turned them over, short circuited them, pulled the tops off them and set them on fire. They also seem pretty stupid. Which makes *Dr Who* sound pretty silly when he goes on about their 'diabolical intelligence'."

"In the present *Dr Who* adventure, they are obviously going to be wiped out again. As far as I'm concerned, this time it ought to be for keeps."

Almost makes you feel sorry for them. *The Observer's* television critic Richard Boston saw out the Pertwee era with the declaration "Who's Best" on the 26th May. "It is, I suppose, beyond dispute that *Doctor Who* is the best thing that has been done on television and now that the programme is 10 years old and that the current incumbent in the title role is about to be recycled, it seems only



Jon Pertwee's final adventure saw him battling foes from the *Planet of the Spiders*. Photo © BBC Video

appropriate to pay tribute to its colossal achievement.

"For 10 years it has been as much a part of Saturday afternoons as tea and toast. Ten years of aliens attacking Earth at Covent Garden, Mornington Crescent or one of the other London Underground stations that are out of use and free for filming on Sundays; 10 years of travel through time and space to galaxies past and future whose inhabitants, humanoid or otherwise, speak faultless English (apart from some funny

accents and intonations); 10 years of the Doctor battling against interplanetary power maniacs and upholding decent liberal values throughout the universe; 10 years of monsters and chases and screaming girls. . .

"The present *Doctor Who* story is one of the best, even though the Daleks are not in it. Instead there are some very nasty spiders which are going to take over unless the Doctor proves even more resourceful than usual. He will do so, of course, but he is himself going to

be ex-ter-mi-nat-ed in the process, and Pertwee will be metamorphosed into Doctor no. 4. His imminent demise will be essential viewing."

When that demise came with the final episode of *Planet of the Spiders* Jon Pertwee was already preparing his next venture; host of an ITV game show, appropriately titled *Woodentop*. Following this was the mooted return to the London stage with the rôle reversal comedy *The Breadwinner*. "I aimed at everything for everybody," he said, "summing up the last five years. 'I was also keen to put more emphasis on the scientific James Bond type of adventure while retaining a typical *Doctor Who* eccentricity.'"

It had been a rough ride in the press, with more serious criticisms than those of production and performance levelled at the programme for the first time. The papers had mellowed to the programme since its tenth anniversary though, and the mantle of 'national institution' was now widely accorded. Critics were generally seen to see Pertwee go. *The Daily Mirror's* Donald Gomersy being no exception. On 10th June he wrote: "Over the weekend I hit my nails as Jon Pertwee played his last *Dr Who*. *Who*. *Who*. Was he going to 'die' yet allow the Doc to live on? Baffling stuff. But thanks, Jon, for all you've done for us kids."

NB: All spelling and grammatical inaccuracies in quoted passages are as they were in the original reports.

Marcus Hearn

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BEATTIES AND
SELECTED MENZIES
STORES NOW STOCK
THE DAPOL RANGE

Previews

NIGHTSHADE

Nightshade pulled at his paisley bow tie until the knot unraveled. He sighed heavily and tossed the tie onto his desk. Above his head the broad, flat blades of the fan whirled soothingly, fluttering the papers and blue-prints which were piled before him.

It was *far* too hot. Sweat soaked his back just above the waistline of the old cricketing trousers he'd dug out of his wardrobe the evening before, and there were ugly stains developing under the arms of his shirt which he'd only ever imagined happened to Nazis in *Tarzan* movies. The black bakelite phone was set to one side and refused to ring. Nightshade glared at it.

Outside, in the hot August night, there were few stars visible, although the crescent of Venus flared brilliantly behind the launch-pads. Nightshade shot one last appealing look at the phone and then switched off the lights, standing still for several moments as his eyes grew accustomed to the darkness and the whirring hush of the fan settled over him. He negotiated his way past the chairs and instruments and gazed at the night sky, setting his face so close to the glass that the window steamed up.

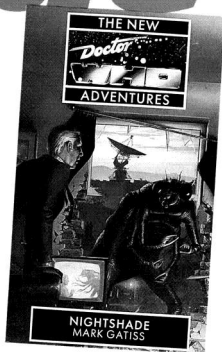
Somewhere up there, his rocket crew had gone missing.

There had been no news of the ship since contact had been lost twelve hours ago. Eventually, he'd decided to wait by himself, insisting that the remainder of the team get some rest. The crew in observatory three would probably hear from the rocket first and they would call him immediately. Several times, he thought he'd heard the faint tinkle of the telephone and picked it up, only to be greeted by a low, mocking buzz. Rubbing his eyes, he hitched himself onto the edge of the desk and yawned.

Something in the sky caught his attention and he snapped around but it was only a shooting star, leaving a trail on his retina just as it had on the purple dusk.

What the hell had gone wrong? Where *were* they? And, perhaps most important of all, what had they seen?

The first Men in Space! He could still hardly comprehend it. It had been his skill, his expertise, which had guided that fragile metal tube up into the sky. His would be the glory if the mission proved successful and his the bitter failure if those three brave pioneers



failed to return.

The double doors clattered and Barclay shambled into the room.

"Sir?"

"No. Leave the light, Barclay, I like it. Leave it off."

"Righto, sir."

Nightshade swung round on the desk. "Aren't you supposed to be getting some rest?"

"Couldn't sleep, Professor. You know how it is." Barclay felt his way through the darkness and found a chair. He pulled it towards him and flopped gratefully down. "No news?"

"No. Nothing."

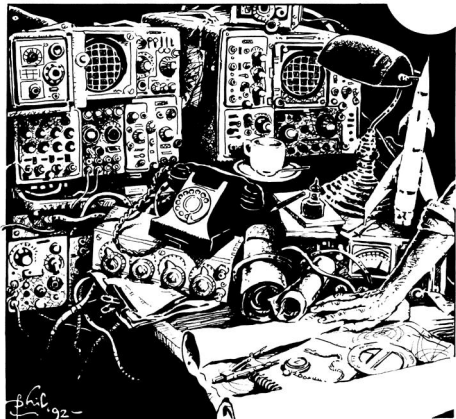
Barclay found the telephone and put his hand close by, ready. He swivelled his eyes round to look at Nightshade, now a lean silhouette against the window. "You know, I can't help thinking, sir. What if it had been me up there? Up there on the... the other side of the air. Would I be able to cope? What do you think's happened to them?"

Nightshade saw the three astronauts again in his mind's eye. Robert Carson, Daniel Barclay and Ian Martin. Three brave men of whom the world was still ignorant.

"Any number of things," he said at last. "Meteor shower. Pressure drop. Oxygen starvation. That damned gimbal system I was never happy with." Nightshade turned to Barclay and smiled, though his face was invisible in the darkness. "They'll be all right, Barclay. I'm sure of it."

The telephone rang loudly. Barclay almost knocked it off the desk in his excitement. Nightshade dashed to the wall and the room was suddenly bright with painful yellow light.

"Hello? Yes. Yes? What? You're sure? Thanks!" Barclay slammed down the





telephone.

"Well?" Nightshade's voice was husky with anticipation.

"The rocket, Professor. It's landed!" Nightshade's face flushed with excitement and he rose to his full height.

"Cue grams," said a soft voice close by. Strident music belted throughout the room, reached its climax and shut off. Several bright lights flooded the room.

"Super! Well done everyone. Bloody good one." A small man in braces dashed onto the set and clapped Nightshade's shoulder. "Well done, Edmund."

Edmund Trevithick smiled and picked up the bow tie he had tossed onto the desk. Stuffing it into his trouser pocket, he looked across at the young man who had been Barclay and smiled. "Fancy a pint, Reg?"

They wandered off the set, past the bulky cameras and out of the studio onto the broad terrace of Alexandra Palace. London twinkled below them, a sea of lights bobbing in a blue wreath of smog.

"Ought to do something about this wretched air," muttered Trevithick as they clattered down the steps towards

Muswell Hill.

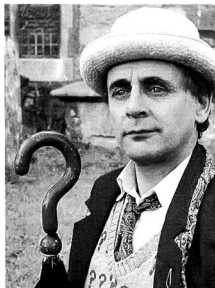
His companion smiled and coughed sympathetically. "Felt good tonight, didn't you think?"

Trevithick nodded and launched into his traditional homily on the virtues of live television and how it beat low-paid ruddy theatre any day. The two men wound their way through the park, chatting amiably and anticipating with delight the Guinness on tap at *The Green Man*. The pub would probably be fairly empty, Trevithick knew, as most of the locals were addicted to his television series. They would file back into the lounge bar, shaking their heads in bewilderment or fixing the actors with a wry smile as if to say "You nearly had *me* behind the sofa this week!"

Trevithick would smile back, enjoying the recognition. But he wondered how long this spell of fame could continue. Would anyone even remember him ten years from now?

What Edmund Trevithick could not have then known was that Fate had prepared an appointment with a strange little man in a straw hat. A man who would lead him into undreamt realms of adventure...

Mark Gatiss



Doctor Who - The New Adventures: Nightshade by Mark Gatiss is published by Virgin! Doctor Who Books on 20th August 1992 at £3.99

OFF THE SHELF

Fresh from almost winning the most popular column in DWM, Gary Russell takes a look at *Nightshade*, the latest New Adventure novel and talks to its author, Mark Gatiss.

Each of Virgin's *Doctor Who* - the New Adventures seem to get better and better. I cannot explain why, but each time I read one I think "Ah, they'll not top this," always comes the subsequent book and proves me wrong!

I cannot really begin to put my finger on exactly why Mark Gatiss' *Nightshade* clicks, but I'll make a few random stab in the dark. For me, it is the first real 'Doctor Who' story since Terrance Dicks' *Exodus* last year - I can see this working on television (budget notwithstanding). It has an incredible atmosphere that just reeks with that essential *Who*-ishness that Virgin editor Peter Durrill-Evans seems to be thriving for. Ace is the same Ace from the previous novel *Wildmark*, and therefore, the same Ace we all remember from television. Assertive, aggressive and forward, but still sensitive and vulnerable. Again, she meets what appears to be the perfect sutor but will it all work out?

Realistically, you know it can't (i.e. pre-publicity has informed readers that Ace doesn't leave until the next book and there isn't a new male companion coming up) but if ever there is a time and place that Ace should head back to for true romance, Yorkshire 1969 is it.

The Doctor is also the Doctor - by the end of the book the intense introspection of the later *Timecym* and *Cat's Cradle* sequences seems to have gone and we're back on familiar ground. Once again, events occur around him and he's foremost an explorer and adventurer - not the manipulative chess-player some stories that both the novels and TV portrayed him as, with the people of the universe as his pawns.

DARK

The book's setting is incredibly realistic and despite its vague period setting (I suspect a large percentage of this book's audience weren't around in 1969, so it must count as a historical of sorts), you are immediately drawn into this ultimately claustrophobic world, cut off from civilisation. Any parallels one draws to such stories as *The Awakening* or more obviously from the invisible barrier point of view *The Demons* are presumably deliberate. This book takes a great many of the conventions of good, dramatic gothic and psychological horror and uses them to full advantage.

Fans of telefantasy programmes such as *Sapphire* and *Steel* will appreciate the identity-less 'enemy' of the story, which is more a power than an actual monster. By not personifying the villainy, the book's greatest strength is in the

characters' inability to do anything about their plight. The death toll is high, but necessarily so to enable the full horror of what has been unleashed to make its mark. Undoubtedly the most memorable event takes place in the monastery where the old age pensioners rest, but it is also the book's most satisfying moment. There is a perverse logic to what ensues and leaves the reader shocked but not horrified - instead you almost feel enthralled! Well, I did, but maybe I've a bit of a warped imagination! I recently took the opportunity to talk to *Nightshade*'s author Mark Gatiss about his book. One thing I put to him was the very Clive Barker feel to the book. I thought aspects of the story were

Gatiss' book attempts to lift the Doctor's spirit and give Ace a new love interest.

incredibly akin to that writer's *Hellraiser* movies and the sequence involving a certain religious icon (sure to get howls of protest from some sectors) was very *Barkeresque*. Gatiss wasn't too keen on the comparison however, not considering Barker amongst his favourite writers. To get some kind of background to his inspirations, I asked Gatiss which were his favourite *Doctor Who* stories.

"My favourites are all grim! *The Caves of Androzani*, *Genesis of the Daleks*, stories where people are trapped, being attacked, dying! I love death! Claustrophobia heightens peoples emotions and adds to depth. That's why I used the tar-baby in *Nightshade*, it just says 'enclosed threat' to me."

EARLY THOUGHTS

Gatiss is quite well known in fantasy circles, mainly through his stage play *The Teen People*, an affectionate pastiche of Seventies telefantasy. The play incidentally is getting a new run in September this year in London. I asked him why he became a writer.

"I wanted to be an explorer when I was very young, then I had ambitions to be a paleontologist but when I found out how hard it was it went by the board! Then I always wanted to be an actor but was greatly encouraged to write as well. I went to drama school and although I

didn't do much writing while I was there for three years, since I left I've done more writing than acting. Indeed, most of the acting I've done is in plays which I've written."

Like many of *The New Adventures* authors, Gatiss is something of a *Doctor Who* fan. Is he happy to be described as such?

"Well, all right, yes! I rather think you ought to be a fan to write a book, although I'm wary of people who are in effect grinding their axe, using it as a way to write any book rather than actually wanting to write a *Doctor Who* book!"

"I don't think you need to have followed the programme all the way through to enable you to write a good book; there's nothing wrong if you haven't watched it since Tom Baker for instance, but I do think you should know about the show. It would be no good getting an SF writer like Robert Silverberg in to do one because it is a subject you have to know. You have to understand its parameters. I think you've also got to like it as well, which I'm not quite sure that everyone who has written TV scripts does."

"I think it's a mistake that *Inspector Morse* has made with its last season - they got in good writers but they're not detective writers. Therefore you end up with interesting discourses on the character of Morse but there was no mystery, you didn't feel you had a resolution. I think that's been a mistake on the *Doctor Who* of recent years, just getting in good writers who actually don't have too much idea about what makes *Doctor Who* different to any other fantasy show - or indeed any other television show."

That said, I'm very much a traditionalist in so far as I get very hot under the collar when I read letters in fanzines where they say 'Well it hasn't been any good since the first five minutes of the pilot!' I wonder sometimes what they want. If they don't like current *Doctor Who*, why don't they shut up! Ultimately, yes, I do like all *Doctor Who*, although I recognise its ups and downs. That's why *Exodus* is my favourite book so far - it reminds me of being as a little boy and reading Terrance Dicks' books. It's a little like this backlash against *The Tomb of the Cybermen* recently, people saying 'Well, it's good but it's not *Evil of the Daleks* or *Fury from the Deep*...' What happens when they come back? Do we start saying 'Well, it's not *The Space Pirates*, it's not *The Underwater Menace*...' Some people are never really satisfied, and that's a shame.

"What I wanted to do was write a Sylvester McCoy *Doctor Who* story the way I would like to have seen it done. Although I think the TV show went through a vast improvement in the last couple of years, it still hadn't quite reached what I wanted."

ORIGINS

"*Nightshade* started as a short story, very similar to *Quatermass*, my next favourite fictional hero. I had the idea of an old science fiction actor being plagued by the ghosts of his past. Because I'm an Arch Nostalgia, I wanted to set it on Earth at that time. Having said all that earlier about people using these books as

an excuse to write a book regardless of it being *Doctor Who*, there are actually quite a lot I wanted to get off my chest; all the Christmas memories in the book for instance, they're all my memories. Because the grim Pertwee stories are my favourites, I wanted to use that era of early technology. But ultimately, I set it in the Sixties because Peter Durrill-Evans told me to!"

"Originally it was the Nineties, present day, because I wanted to be-in the Trevelthick character with this current nostalgia boom. But Peter quite rightly pointed out that most of the characters would be far too old by the Nineties to do what they had to do. For instance in the first draft Jack Prodhon was a World War Two veteran, so he would have been very old today indeed, but the First World War worked better for the Sixties setting."

"I had a bit of a problem at first, setting it in the period that everyone's so currently nostalgic about. I felt it might lose that nostalgia feeling. In fact, what happens is that it *creates* one!"

I spent a lot of money and time researching the Sixties - I examined a lot of newspapers, bought the Pathe News videos. All the scientific stuff about discovering pulsars and everything is exactly right for the time. That was one of the most difficult things, finding out what science was available in 1969. In the end, I researched NASA and the moon shots to find out what was around. I was keen to get it right. Very keen. I probably haven't!

THE MONSTER

"I wanted to create a monster which was not seen. In fact my original intention was to make the monster not evil at all. I always got interested when Kit Pedler and Gerry Davis used to say that Cybermen weren't evil at all, they just wanted power. I thought it was nicer to have people and their own memories as their worst enemies. This memories/nostalgia thing also gave me the chance to exorcise a few of the Doctor's ghosts. I hope that by the end of the book people see the Doctor as a more cheerful person

again, instead of this rather humourless dark person of recent books."

"The memories of *Nightshade* also allowed me to get in this sort of joke that the monsters which *Nightshade* sees look just like men in rubber suits, which of course they were on his television show!"

Would Mark consider submitting another storyline to Virgin for a further book?

"Tomorrow! In fact I've submitted an idea that was originally a script a friend and I sent in, back in 1989 just as *Doctor Who* came to an end!"

"I had such a good time writing *Nightshade*, although it was far more taxing than I ever thought writing could be. I wrote the first two chapters over three months in 1990. I was commissioned in September 1991 and finished in January 1992. I had it all mapped out, I knew where it was going, but even when I knew I was doing it, I sat around, overawed that I was actually going to write a *Doctor Who* novel. Overawed that something I was going to write is going to be published, seen by loads of people and therefore be around for a long time. That's an incredible feeling."

AND...

Also out this month are two more reprints with new Alister Pearson covers. *The Silurians* (ex-*The Cave Monsters*) by Malcolm Hulke and Terrance Dicks' adaptation of Johnny Byrne's *Silurian* sequel *Warriors of the Deep*. Also out now is a reissue of Malcolm Hulke's other Eocene adventure *The Sea Devils* and Nigel Robinson's *The Time Meddler* with a flash on it saying 'Now on TV' to tie in with this year's repeats of the stories. ♦



Photo © BBC



BRIEF ENCOUNTER

A visit to the Cinema

That'll be fifty-five pence for a bag of popcorn, please." The walking cosmetic-stand with the tray hung at her neck held out an uninviting hand, chewing fiercely on a peice of gum. The velvetreen gentleman in the back row handed her the money and settled back ready to enjoy the afternoon's offering, keeping a firm grip on the over-active cinema seat as he did so.

This was something of a rare treat for the Doctor. His afternoons off were few and far between, and when they did crop up, the local cinema was not generally his first choice. Still, it was bucketing down with rain outside, and it certainly beat the offer of a bag of chips with Sergeant Benton hands down! The Saturday matinee had managed to half-fill the cinema, and the Doctor leaned back into his seat as a little boy squeezed by, feverishly pursued by two white-haired old ladies – probably his aunts, the Doctor decided. They settled themselves into the adjacent seats and as the lights went down, three white heads could be seen side by side in the back row.

The title of the film flashed boldly onto the screen.

"Jumping Jehosophats!" exclaimed the Doctor with a chuckle of delight. "That

splendid chap Van Helsing!"

The two old ladies in his row shushed him loudly, to which the Doctor hurriedly apologised in broken whispers. Still, nothing could suppress his delight at having chosen this particular film – A subject very dear to his heart. "I've been meaning to catch this one for ages," he thought to himself as he chewed on his popcorn.

Ten minutes into the film and the Doctor had a large white hanky to his eyes, dabbing away tears of laughter – he hadn't had such fun in years! The sets were really quite splendid, he thought to himself, and that machine was a most entertaining contraption. As for that young chap sitting on those chcolates

"Marvellous!" he roared loudly, much to the distaste of the two crotchety old ladies. The sour-faced one nearest the Doctor banged sharply on the ground with her walking stick, to which the Doctor replied "Thank you, madam!" and resumed his afternoon's pleasure.

As the credits rolled, the images of the film mulled around in his head. "How wonderful to have seen that particular planet in colour at last," he mused. "Quite a new experience, although I

can't say I'm too sure about the bizarre eye make-up... reminds me of Jo."

As he sat stroking his chin, one of the old ladies whispered, "I do hope he's going to behave himself in the next one!"

Ah – another film? Excellent value! Sergeant Benton didn't know what he was missing! The second film title appeared amidst a mass of orange-eyed and the Doctor settled back once again, his legs stretched out in front of him.

The white hanky made yet another appearance during a highly amusing scene with a food machine, which simply proved too much for the Doctor.

"Bravo!" he hollered, inciting another thunderous look, followed by a rather painful poke from the aforementioned walking stick.

When the lights came up, the Doctor waded through the empty ice-cream wrappers littering the floor to join the line of people shuffling out. Just as he got to the door, he overheard one of the old sourpusses from his row:—

"Well, I hope he's learnt a few manners from that lovely Mr. Cushing! He could teach him a thing or two, that's for certain!"

The Doctor winced.

Vanessa Bishop





ARCHIVE
FEATURE



Serial 7Q

GHOST
LIGHT



Photo © Steve Cook

PART ONE (drn: 24' 17")

As the sun sets over the Victorian house of Gabriel Chase, a severe looking woman and maid deliver a meal and copy of *The Times* to a locked cell in the basement. Meanwhile the Reverend Ernest Matthews arrives early from Oxford, and the TARDIS materialises in an upper observatory for Ace's initiative test, set by the Doctor. Ace is concerned about the possibility of this being a haunted house, having been terrified in one before. Exploring the corridors full of stuffed animals, the duo find a radioactive silver snuff-box inscribed 'RFC'. While examining this, they are discovered by an explorer. The man explains that he is searching the house for Redvers Fern-Cooper, another explorer lured to this house of atrocities by the blackguard Josiah Samuel Smith.

The day housekeeper and her maids scurry from the house as night falls, and from panels in the hallway emerge four silent night maids. The impatient Matthews is greeted by a young woman, Gwendoline, the ward of Josiah Smith. He has come to confront Smith about his theories of Darwinian evolution.

Entering a study, the deranged explorer suddenly aims a rifle at the Doctor and Ace. During a struggle, the man catches sight of his reflection in a window, and recognises himself as Fern-Cooper. The severe woman, Mrs Pritchard, and her maids bustle in and forcibly take Redvers away, and a Neanderthal butler, Nimrod, escorts the Doctor and Ace to the drawing room. As a storm starts outside, Ace goes to change for dinner with Gwendoline, and Matthews and the Doctor meet Josiah Smith, a dusty figure with a fear of the light.

Events are disrupted by screams from the straight-jacketed Redvers, who has been left in an upper room with the silver snuff-box that is now emitting light. Nimrod handles

the situation, and then goes down to the basement, where the creature in the cell knocks him out. Dinner proceeds as Matthews attacks the theories of Josiah. Ace is aghast to learn that this is the very house in Pervale which she felt was haunted when she was thirteen years-old. The Doctor says he wants to help her face her own fears.

With the help of Mrs Pritchard, Josiah has Matthews chloroformed, and then offers the Doctor five thousand pounds to kill the enemy which has escaped from the cellar. A distraught Ace flees into the lift and enters the basement, a stone control room, where she is attacked by two strange creatures, one a lizard and the other an insect, in dinner suits ...



Photo © Ian Mackenzie

PART TWO (drn: 24' 18")

The Doctor watches Gwendoline admire her uncle's collection of animals, which includes a comatose police officer. She says that Matthews is going to join her father 'in Java'. He is then surrounded by the night maids, brandishing revolvers.

With the help of Nimrod, Ace repels the two creatures directed by the voice from the cell. In the confusion, the main control panel is smashed emitting light and gas. An alarm sounds in the hallway, and the distraction allows the Doctor and Josiah to descend to the basement. There the Doctor sets about stabilising the energy reaction of the stone spaceship. Josiah is overpowered by a jet blast, and he, the Doctor, Ace and Nimrod narrowly escape back to the lift, pursued by the two husks that were once Josiah and the ragged Control creature that has emerged from its cell.

In the lift, Josiah starts to change again, and as dawn rises, he, Mrs Pritchard and Gwendoline retire to the upper observatory. Josiah tells the recovering Matthews how he intends to restore the former glory of the British Empire. He then proceeds to turn Matthews into an ape, so Gwendoline can send him 'to Java'.

As Ace sleeps through the day, the Doctor revives Inspector Mackenzie of Scotland Yard, who arrived two years earlier, in 1881, to investigate the disappearance of the house's owner, Sir George Pritchard. The Doctor repairs the lift so that Control can bring something with it up to the hallway. Exploring the upper observatory, Ace and Mackenzie find the rotting form of Josiah, and Mrs Pritchard and Gwendoline, whom the Inspector identifies as Sir George's wife and daughter. A new, younger and refined Josiah emerges who is no longer afraid of the light, and who herds everyone downstairs to the hall. Here the Doctor has summoned both Control and something called Light, much to Josiah's fury, and light blazes out of the lift cubicle ...



Photo © BBC



Photo © Ian Mackenzie

PART THREE (drn: 24' 17")

The angel-like figure called Light enters the hallway. It is a being who has been cataloguing all life on Earth, but fell dormant in its stone spaceship. Josiah, Control and Nimrod were elements of the survey. Josiah's retinue withdraw to the upper floors, while the Doctor explains to Light what has been going on. Light is angry that life on Earth has evolved, ruining his catalogue. He 'disintegrates' a night maid, and then turns on Inspector Mackenzie.

While Redvers teaches Control how she can behave like a true Victorian lady as the Doctor had promised, Josiah despatches Gwendoline to send Ace 'to Java'. Ace is only saved from the girl by the intervention of Control, as Redvers explains to the Doctor that he has been hired by Josiah to attend a function at Buckingham Palace and kill Queen Victoria. Using a locket with photographs of Gwendoline and her mother, the Doctor restores the girl's true identity, and also that of Mrs Pritchard when everyone has assembled for dinner. Gwendoline and Lady Pritchard are then confronted by Light, who turns them to stone to stop them evolving.

Over dinner, Redvers reveals that he intends to take Control - who is now a full lady - to the palace as his guest, not Josiah. When Control threatens to burn the invitation, Ace admits that, in a century's time, she sets fire to the whole house. Light appears, showing that the soup bowl on the table contains the remains of Mackenzie. It has decided Earth's future, and the firestorm program has been activated. The Doctor tricks Light into thinking the catalogue is incomplete, and the being becomes occupied checking its lists.

The Doctor and his friends descend to the spaceship pursued by Josiah, who is overcome and turned into the primitive creature that Control once was. The energy build up is channelled for take-off instead of firestorms, and the ship vanishes with a new crew to catalogue life: Control, Nimrod, Redvers and a chained Josiah. The Doctor and Ace return to the hall where they see the confused Light disperse itself. Ace now understands the ancient evil she had sensed in 1983.



Photo © Jon Cox

Ghost Light was the second *Doctor Who* story to reach the screen as a work submitted, crafted and written by a fan of the programme (the first being Andrew Smith's *Full Circle* in 1980). Born in Wembley in the early Fifties, Marcus Platt had been a devotee of *Doctor Who* since it began. He had joined the *Doctor Who* Appreciation Society in 1981 and written various articles and guides about the show, including pieces for *Doctor Who Magazine*. Although trained as a caterer, he had left this trade with Trust House Forte to join the BBC on its administration side in the early Eighties. From the mid-Seventies, he had been submitting ideas and storylines for series such as *The Archers*, *Blake's 7* and *Doctor Who*. Marc received encouragement from then script editor of *Doctor Who* Robert Holmes for his script, *Fire of the Storm*—a Gallifrey based story submitted shortly before *The Deadly Assassin*. Marc continued writing with other storylines and had discussions with Christopher H. Bidmead in late 1980 about two or three ideas, just as Bidmead was moving on from the show.

In the early-eighties, Marc and *Doctor Who* historian J. Jeremy Bertham spent some time with Eric Saward developing a storyline called *Wanagers* which concerned the Sentarans and Rutans arriving on Earth, in London, to engage in combat during the Blitz of World War II. When the idea was dropped, Marc developed a very complex Colin Baker story concerning the TAROIS turning inside out entitled *Cat's Cradle*. This was rejected when first submitted to Eric Saward in 1984, but Marc rewrote the concepts and presented it again to incoming script editor, Andrew Cartmel.

Cartmel was very impressed by the submission, although like Saward he felt it was impossible to do within the show's budget. Nevertheless, Marc was sent a writer's guide for *Doctor Who* and asked to write something else for the programme. From

meetings with Andrew Cartmel and writer Ben Aaronovitch, Marc came up with two ideas for stories. The first, *Stone*, was about a race of aliens searching for their long lost God-King who had been reincarnated as a serf in Russia of 1820, a tale inspired by Tolstoy's *War and Peace* and the works of Mervyn Peake. The other serial, submitted late in 1988, was a Gallifrey-based script called *Langbarrow*. This concerned the Doctor facing his fears at his ancestral home, a bizarre and confining setting where more would be revealed about his rather sinister family of cousins and his mysterious background.

Langbarrow's development was curtailed by producer John Nathan-Turner who felt that this would be giving too much away too soon about the Doctor's origins, although the production team were already sowing the seeds for his shady past. It was decided to take the best elements of *Langbarrow* and from these into a new serial in its own right (although some elements of the unused story were obliquely referred to in Platt's novel *Time's Crucible*, itself based in part on the aborted *Cat's Cradle* idea). Andrew Cartmel felt that many of the characters were very Victorian and gothic in feeling, and the setting of a sinister house could also convert well to that era. Victoria suggested stuffed animals to Marc Platt, whilst Cartmel put forward the suggestion that evolution had never been fully explored by *Doctor Who* before.

THE BESTIARY

By March 1988, the third serial of the season was confirmed as *The Bestiary* by Marc Platt, although in fact it was to be made fourth, at the end of Season Twenty-Six's recording week. This would fit it in before the season climax of *Survival* (then known as *Cat-Flap*), recorded third. Together, *The Bestiary* and *Survival* would be made back-to-back by the same team with the linking elements of Perrivale,

animals and fire (in the original *Survival*, Ace burnt Karma's body on a funeral pyre).

The story underwent some title changes soon afterwards because Nathan-Turner disliked the name of *The Bestiary*. Platt humorously retitled his drafts first *Not the Bestiary* and then the temporary title of *Life-Cycle* was assigned to the project for publicity and reference.

By May 1989, the story had been retitled *Ghost Light*, and now firmly concerned Ace conquering her fears instead of the Doctor facing his. It was now a very rapidly moving, multi-layered affair in which at times the audience was required to deduce connections between strands of plot. With timing cuts forced upon the final edit of the episodes, this narrative became even more hidden in places, causing some adverse reaction from some viewers unable to follow the story. Material about Ace's friend Manisha, whose flat was fire-bombed back in Perrivale, arose from Ben Aaronovitch's inclusion of the incident as part of his racial hatred theme from the novelisation of *Remembrance of the Daleks* which he was then writing. The inclusion of some hanks to represent Josiah's previous stages of evolution came from a suggestion by John Nathan-Turner who wanted some traditional 'monster' content in the serial.

From discussions with Cartmel, it was also decided to make a prior reference to *Ghost Light* in the script for *The Curse of Fenric* as Ace mentions her fear of an old house to the Doctor, setting the scene for his decision to take her there. This was changed to a conversation with Kathleen Dudman, but since the two stories were transposed in transmission order, this touch of forward planning was lost.

The team working to make *Ghost Light* a reality would be the same that would handle *Survival* on location: director Alan Wearing, designer Nick Somerville, make-up designer Jon Striding and

costume designer Ken Trew. Wearing had received much acclaim for his first *Doctor Who* story *The Greatest Show in the Galaxy* in the previous season, and had been a production assistant on *The Keeper of Traken*. Ken Trew had first strived for the series back on *Terrors of the Daleks*, and had worked on many serials since. Jon Striding had worked on several serials after *Nightmare of Eden*, whilst Nick Somerville was a newcomer.

SEEING LIGHT

The new protagonist inserted into the revised storyline was Light, originally a silent god-like being representing the elemental forces of the stone spaceship, which operated with the consciousness of a Victorian scientist. The character was envisaged as similar to one of the author William Blake's angels, a baroque figure in a long dark cassock (with Control counterbalancing as a more demonic figure). Platt's idea of giving Light wings, with which to smother and carry off the maid in Part Three, was dropped when Nathan-Turner decided that such props could not be made to operate convincingly. Eventually, costume designer Ken Trew followed the 'angel' description for Light, as opposed to another suggested image as a stern Victorian derynman. Bearing in mind the huge stained glass window of Gabriel Chase, Trew allowed ser-Raphaele images to creep into his design for the heavily cloaked silver and gold figure, on which he collaborated with freelance designer Robert Alsopp.

The script developed by Platt also included influences and references to other works. Apart from Light's image as an angel, the evolution of Control from beast into lady was in line with the transformation of Eliza Doolittle in Shaw's *Pigmalion*, with Lewis Carroll's Alice's *Adventures in Wonderland* adding a few elements too. Gothic Victorian mystery was included with the character of Maat from M. R. James' *Uncle Silas* (although this had to be changed to Gwendoline when the BBC decided to adapt the original story as *The Dark Angel* that year), and housekeeper Mrs Grose was destined to go on to more bizarre circumstances in Henry James' *The Turn of the Screw*. Rehears was based on Allan Quatermain from Rider Haggard's *King Solomon's Mines*. Mackenzie's reference to 'More locked doors than Reading jail' was a hint at Oscar Wilde's ballad, whilst it was Douglas Adams who said that Earthmen never invited their ancestors to dine in *The Hitchhiker's Guide to the Galaxy*. There was also an acknowledgment to the bizarre deaths in *The Avengers* with Mackenzie's demise in a soup bowl.

Despite the fact that all the action in the story took place in the confines of Gabriel Chase, some establishing shots of the 'haunted house' in both daylight and at night were required for all three episodes. The UB team on *Survival* made a visit to an appropriate structure in nearby Weymouth during their work at Warmwell Quarry in Dorset on Wednesday 21st June, 1989 and videotaped some exterior material for insertion into the subsequent story.

Read-throughs for *Ghost Light* began in Room 201 of the BBC's Action Rehearsal Rooms on Thursday July 6th 1989, a fortnight after *Survival* had narrowly completed its UB recording twenty miles before industrial action from some crewmembers began. These problems had now been resolved and *Ghost Light* was to continue unhindered by the threat of strikes. And for that story, an exceptionally impressive cast had been assembled by Alan Wearing.

Film and television character actress Sylvia Syms accepted the role of Mrs Pritchard, and the heavy make-up that would go with it to age her into the stone-faced housekeeper. The actress, who had been Leslie Crowther's wife in the sit-com *My Good Woman*, found *Doctor Who* a very new type of experience and seemed a little nervous at first—

although the usual humour of Sylvester McCoy soon made her more relaxed. Sylvia enjoyed herself a great deal on the story, and gave Sophie Aldred a lot of acting tips that she had acquired during her notable career.

Playing Josiah Samuel Smith was Ian Hogg, another highly acclaimed character actor who had found recent fame as Detective Sergeant Rockliffe in *Rockliffe's Babes and Rockliffe's Folly*. Another actor familiar to police series was Frank Windsor, best known as John Watt in *Z Cars*, *Softly, Softly* and their many spin-offs. Windsor returned to *Doctor Who* as Inspector Mackenzie of Scotland Yard—disappointed at first to be playing another policeman. He had previously appeared as Ramulus in *The King's Dons*.

Michael Cochrane, an established character actor in series such as *The Pallisers* had appeared as Lord Cranleigh in the 1982 serial *Black Orchid*. Carl Forgnie also had previous *Doctor Who* experience, having played Lady in *Planet of the Spiders*. Wearing cast him, recalling the actor at an interview for a role on an episode of *Casualty* that he had directed. For his part as Nannor, Forgnie was required to undergo some additional make-up in creating his neanderthal features and wear a gun-shield, which aided his caveman delivery.

John Hallam had also appeared in *The Pallisers*, but was better known for the ITV classic *series The Mallons*. His work on *Ghost Light* was fitted in around his appearances on *The Voyage of the Dawn Treader* for the BBC's *The Chronicles of Narnia*. During rehearsals, Hallam decided to give Light the distinctly different tones of voice for his various modes to show that Light himself was continually changing. Veteran actor John Nettleton was cast as the Reverend Ernest Mannfield, having once appeared as Professor Alec Ritchie on another telefantasy series, ABC's *Hamlets*.

Shrouded in rags for most of the serial was Sharon Duce as Control. The actress had featured in *Helena—A Woman of Today* and in the successful *Big Deal* series. As Control, Sharon experimented with a variety of voices, before electing to play her evolving character in the manner of Eliza Doolittle. Young actress Katharine Schlesinger (whose name was incorrectly spelt 'Katharine' on the serial's closing credits for Parts One and Two) threw herself into her part as Gwendoline with great energy, and had appeared in the sitcom *My Furry Friends*. One rehearsal of the fight between Ace and Gwendoline in Part Three was particularly energetic and resulted in Sophie Aldred's bikini top accidentally coming away—although the rest of the cast were too busy helping Frank Windsor with a crossword to notice!



Photo © Ian Mackenzie

QUERIES

During rehearsals, the cast queried much of the story and the motivations behind their characters, with Wearing giving Platt on one occasion to find out what was going on in the story. Eventually the cast left completely happy with the storyline, but had fears that the audience, who lacked their insight, would lose track of the programme.

Specific attention was paid to the quartet of silent night masks who moved in unison about their business throughout the serial. To achieve this trance-like and smooth movement, Wearing hired four dancers to play these roles.

Both recording blocks took place in studio TC3 at BBC Television Centre, the first session being on Tuesday 18th and Wednesday 19th July. Strangely for a studio based show, *Ghost Light* was a particular favourite of both Sylvester McCoy and Sophie Aldred. The key to success was in the fact that the story was set in one location, a house, which could be successfully recreated in the studio—and the cast admired the design work of Nick Somerville immensely.



Costume designer Ken Trew was used a dress from the BBC series *The Onedin Line* for Ace's Victorian attire. Both it and Gwendoline's clothing became damaged during the recording of *Ghost Light*. Photo © Jon Cox

The sets for the story were extremely impressive, as virtually no items for dressing or props of Gabriel Chase came from stock. Some parts of the sets were never shown fully, and the audience missed many points of details that had been lavished on their construction. The upstairs sets were actually raised to give some steps leading up to them, and the ground floor of the house was laid out very much like a real building with the rooms radiating out from the central hallway. Real antique furniture was hired in, and a number of the costumes were genuine period items on loan to the BBC. Sophie Aldred found it quite a change to shed Ace's T-shirt and bomber jacket to be laced up in a corset before donning her Victorian dress. This costume in particular was one that Ken Trew had made for *The Onedin Line* several years earlier, but which had never been seen properly on screen.

One of the main challenges for Nick Somerville had been the creation of an authentic open elevator with metal lattice gates that took people down from the hallway to the lower observatory. Rather than use a moving background or CSSO, Somerville opted to construct a short section of elevator in a specially industrial hydraulic lift and a long section of wall, suitably dressed for the Victorian period. Shots inside the lift were kept brief, and the use of a hand-held camera added to the impression of motion.

► The first day of recording began with scenes from Part One set in the upper observatory, the trophy room and lower observatory, continuing into all the lower observatory scenes at the start of Part Two and using a hand-held camera for some shots from Control's point of view. The lower observatory set was a collaboration between Neil Seneville and Malcolm James of visual effects, including a membrane that would erupt on cue with the appropriate lighting effects, jets of steam to blast out from either side of the membrane, an internally lit console of transparent coloured rods and a screen onto which alien hieroglyphs could be projected. One feature that did not make it to transmission were some cave paintings done in oil, the work of a homesick Nimrod seen by the Doctor earlier in Part Two.

Originally, there were to be three husks in the cellar – an insect, a reptile plus a fish – and their heads were also to include features of Josiah's own face. To this end, a cast was taken of Ian Hogg's features, but ultimately only a few aspects of this were moulded into the reptile.

The two masks for the extras hired to play the husks were also specially made, although John Stribling's original idea had been to reuse two of the heads that had been crafted for the BBC's production of *Alien in Wonderland* some years earlier. The reptile mask was supposed to have a moving plume crest, as suggested in Part's script, but this was dropped for cost reasons. The final scene scheduled for 18th July was the transformation of Ernest Matthews into a monkey, with the metamorphosis of his hands completed as the scene's next day.

After completing the mutation scenes, John Nettleton was made up fully as a monkey for the remaining observatory scenes. Ian Hogg was made to look increasingly decrepit as the scenes of Ian both as his old and new selves were shot in his decaying husk form first. Whilst Hogg was made up as his newer, younger self, scenes in the lower observatory and trophy room were recorded, after which the remaining sequences set in the two observatories for Part Three were taped. Here, the husks were replaced by two dummies, the heads of which exploded to show the final exchange of positions between Control and Josiah, with the scenes of Josiah's escape and the final detonation.

The plan was to spend the rest of the Wednesday recording all the study scenes for the story, but by the crew running behind some sequences had to be abandoned and others re-arranged. The main casualties were scenes in Part Three with Mackenzie being pursued by a machete-wielding mad, Gwendoline and Ace fighting on Control watches and Light turning Gwendoline and Mrs Pritchard into stone. The study also saw the first use of Gwendoline's clock, containing specially taken monochrome photographs of Sylvia Syms and Katharine Schlesinger in costume.

For the scenes with Light, Waring was keen to get an aura about John Hallam by use of strategic backlighting. However, after some sequences were 'in the can', due to the frequent movements of the character this was ruled out so two time-consuming scenes it would require almost each shot with John Hallam to be individually lined up and re-tit. The studio lighting was instead altered to give moody surroundings, and Waring prepared to add the glow from light in during post-production.

Alan Waring also devised a lot of time to getting the character of Light to be truly fantastic, feeling that the force should glide instead of walk. The element's instantaneous jump from the hallway to the study at the start of Part Three was used when the crew were unable to suitably devise a way for Light to pass through the group assembled in his path.

Visual Effects' Malcolm James also provided the Doctor with a gun-like geiger counter that sparked with internal battery lights. A wildlife specialist was



Ken Tew makes last minute adjustments to the two husks representing Josiah's previous forms. Photo © Jon Cox

called in to provide all the bugs and insects seen coming to life in the story and tackled his job with incredible enthusiasm, even turning up on days when he was not required. Several prop insects were made for Control to eat and Josiah to crush in Part Three, with appropriately nasty sound effects added in post-production.

Recording on *Ghost Light* was completed over Tuesday 1st to Thursday 3rd August. Tuesday 1st was spent working on Part One, with scenes in the hallway, drawing room, empty bedroom, lift and dining room, plus some early hallway scenes for Part Two and a deleted scene between Redvers and Gwendoline in the empty bedroom for Part Two. In this sequence, the girl enters, lost and alone since she cannot find her mother, and Redvers tells her that he knows where the greatest secret of all is hidden. For the earlier scene with Redvers and his mislaid snuff-box, careful lighting was arranged for both the blaze from the highly reflective box and for the flashes from the storm outside the windows. Specific lighting was also used to create the effect of the alarms on the huge stained glass window in the hallway set during Part Two. A brass candlestick was modified with a gas supply for the scene where the small flame candle flared in Josiah's face outside the bedroom in Part One.

August 1st also included the taping of Gwendoline's rendition of *That's The Way To The Zoo*. This was a popular Victorian parlour song composed around 1881 by J. F. Mitchell, and was found by the BBC's music library after Marc Platt had made preliminary enquiries about a period piece with an 'animal theme' that might be suitable for the story. The piece fitted *Ghost Light* perfectly, particularly with reference to Matthews' transformation into *Homo Victorianus* (*Insipidus*), and Platt included it in his scripts. Katharine Schlesinger took singing classes to help with this scene, in which she mimed playing the piano to fifty-six seconds of pre-recorded accompaniment by Alastair Nicholson – as well as contending with a squeaky piano stool.

Wednesday 2nd continued with all the hallway and drawing room scenes for Part Two (including some that had been left over from the previous day), plus some dining room scenes for Part Three. Also planned for this day were several hallway scenes for Part Three, but these were transferred to the next

day. Towards the end of the serial, the main hallway window blazed into action again as Light checked his catalogue – with suitable alien symbols added later by video effects.

The final taping day also included the Doctor and Ace meeting Redvers for Part One, and all the scenes in Gwendoline's bedroom, including a number of these planned for the study in the first studio. The window was a lightweight prop pre-cut to slatter when Sharon Duce jumped through it to make her frantic escape from the house. For this, and several other light sequences in Part Three, stuntman Paul Heasman made uncredited contributions in choreographing the action. The recording concluded with the fight between Ace and Gwendoline, the dispersal of Light and the shot of Gwendoline and Mrs Pritchard taken to stone.

TURN TO STONE

For this final sequence, both Sylvia Syms and Katharine Schlesinger changed into pure white versions of their costumes and sat motionless on the bed, as if solidified. In post production, the electronic

Aceur John Hallam decided to give Light's voice its soft-tones during rehearsals for *Ghost Light*. Photo © BBC



paintbox was then used to draw in the effect of their flesh hardening to a cold whiteness, and treating the heads and arms in subsequent long shots of the two actresses.

As with the rehearsals at Acton, the roughness displayed by Katharine and Sophie in their desire to get the light to look realistic caused a mishap. Before the supper break, the two actresses went through the routine again, lunging at the bed with Katharine in full costume. With a mighty ripping sound, contact with the metal edge of the bed resulted in splitting Sophie's own legkings, and also tearing the front of Katharine's third period costume. Ken Tew stepped in to mend the garment for the final scenes of the day.

A sequence in Part Three that was only completed in part was when Mackenzie came across the remaining mad and Mrs Pritchard packing to leave, and subsequently being pursued by one of the mad, wielding a machete. This whole scene was thus dropped at editing, thus making Mackenzie's hurried entrance to his fate at Light's hand with the phrase 'This place is a mad house' seem a little out-of-place. Frank Windsor was disappointed that this sequence and some of a struggle with Control had to be omitted.

As the serial concluded work for the season, everyone was confident that they would be together soon, starting work the next spring for the twenty-seventh season of the programme. Despite initial reservations on extending its original three year contract, Sylvester McCoy had been persuaded to carry on for a fourth and final year as the Doctor at the spring. Sophie Aldred though was due to leave after the first two series in the new year – her contract running for eight more episodes. With the twenty-sixth season 'in the can', a wrap party was held to celebrate.

Ghost Light then went into post-production for video effects, incidental music and special sound. Sharon Duce's voice was modulated for her speeches as Control in the first two episodes, causing some of her lines to sound incoherent on the transmitted print. The sound of the trap dropping in Part Three as a mad was attacked by Light was actually a hub cap being dropped on a pavement.

Video effects added to the taped material by Dave Chapman included the glow in the eyes of the robbing house and stuffed animals. These were all part of a surveillance system in the house explored in a missing scene from Part One. After the Doctor and Ace arrived in the upper observatory, Ace tampered with a telephone, which was answered by Josiah who is looking into a microscope. Aware there are intruders in the house, the spy cameras are activated.

Also dropped was a suggested optical slide over the opening camera shot of Gabriel Chase which would have given the year as 1883. It was left that, as with the revelation that this was in fact Portcullis, it would be better to let this come from the story's narrative. Further prunning from Part One meant the loss of the Doctor playing a 'boogie-woogie' on the piano to Reverend Matthews as they awaited Josiah's entrance.

The principle video effect added to *Ghost Light*'s studio work was a variety of glow enhancements. The lantern carried by Nimrod at the start of Part Two required this, but the most painstaking work was for the aura about the continually shifting Light in Part Three – plus the microbes which the character toyed with in mid-air. At the climax, the colour was seen to drain away from Light's face, and crackling bolts of energy were also placed about his carriage form. Similar bolts blasted Josiah back from the lift door at the end of Part Two.

All the OB inserts of Gabriel Chase were also treated with the electronic paintbox, which was used to change the colour of the sea, add fork of lightning and even to construct the upper observatory seen perched on top of the house.

After the initial edit was made of *Ghost Light*, further work had to be performed, particularly on Part Two which ran over the allocated time by over four minutes. Several scenes had their beginnings and ends trimmed, and in one instance a whole dialogue from an earlier scene was dubbed over the Doctor reiving Mackenzie. Much of the early scenes in the lower observatory were cut, as was part of Nimrod's recitation where the neardeath explained.

'I am the memory teller of our tribe. I keep the stories alive' and Josiah's hand replacing a telephone receiver prior to his younger form hiding behind the TARDIS. Dropped totally were the scenes between Gwendoline and Redvers in the empty bedroom and a second scene with Mrs. Grise in which the housekeeper explains that the Doctor has selected the dress for Ace to wear.

Part Three lost several sequences including Nimrod sending his notice to Josiah and Josiah giving orders to Redvers, Mrs Pritchard and Gwendoline before dinner. Also lost was the ending of the first scene where Mackenzie makes a bolt for the front door, only to have the locks and bolts fasten themselves shut and Light explain that nobody is to leave until he understands what is happening. Because of these tight time schedules and some material that had never been taped for Part Three, *Ghost Light* – like *The Curse of Fenric* – ended up as a rapidly moving mystery that gave the viewers little time to assimilate what was going on and draw their conclusions.

MUSICAL MADNESS

Originally, John Hallam-Turner had hoped for a conventional orchestral score to the story, the first since he had taken over as producer. In the end, the composition was allocated to Mark Ayres, who had already provided the music for *The Greatest Show in the Galaxy* and *The Curse of Fenric*. Bearing in mind the producer's original plans, marked Score Part One in the manner of a chamber quartet, but the completed print was less than to work effectively enough by the team.

Mark set to work again to rescue the first episode and the two remaining segments in a new mixture of styles. Waring wanted a very deep, bass sound to enhance the unsettling interior of the dark house, and



Amongst the scenes lost due to timing restrictions from *Ghost Light* was one where Nimrod handed in his notice to Josiah (Ian Hogg). Photo © Marc Platt

Ayres' composition added a great deal to the serial's success. One of the more bizarre effects the composer was keen for was to scrape a synthesizer across his kitchen floor, sample it onto a sampler, and then use it for the squeaky noise heard at the opening of Part One. Other themes woven into the hour's worth of soundtrack included African pipes, organ music, *That's The Way To The Zoo* and appropriate sounds to accompany the blazing of Light.

It was at this time that Andrew Cartmel left the series as script editor and moved over to take the same post on the successful BBC drama series *Casualty*. Before he departed, there were some further discussions about possible stories for the next season. Platt was keen to bring about the return of the Ice Warriors in a four part serial about the terraforming of Mars, and along with Ben Aaronovitch there were suggestions for two linked serials set in London of the Sixties and Eighties in which the Doctor would see Ace leave the TARDIS, and gain not only a new companion but also a new semi-regally ally who lived on the wrong side of the law.

On the 16th August, the BBC held a press lunch for their Autumn season, and notably for the twentieth season of *Doctor Who* – in which *Ghost Light* now ran second, to split the two action tales of *Battlefield* and *The Curse of Fenric* – ended up as an event where John Hallam-Turner, Jean Marsh (guest star in *Battlefield*) and Sophie Aldred (dressed as a squaw since she was recording *Coronation Street*) that day. Jonathan Powell unveiled the new season with three days left from *The Curse of Fenric*. Sylvester then went on to appear with David Banks in a *Doctor Who* skit on the 18th September edition of *The Noel Edwards Saturday Roadshow* before travelling to Germany with John Hallam-Turner to promote the series. He had already provided the music for *The Greatest Show in the Galaxy* and *The Curse of Fenric*. Bearing in mind the producer's original plans, marked Score Part One in the manner of a chamber quartet, but the completed print was less than to work effectively enough by the team.

Mark set to work again to rescue the first episode and the two remaining segments in a new mixture of styles. Waring wanted a very deep, bass sound to enhance the unsettling interior of the dark house, and

The BBC were not slow to notice the disappointing audience reaction, and the scheduled a second press launch for the season on 19th October 1989, this time to specifically promote *The Curse of Fenric*. Sylvester McCoy joined Sophie with guest stars Nicholas Parsons and Julian Holloway (from *Survivors*) at the event where Peter Cregreen, Head of BBC Drama Series and Serials, guaranteed "More Doctor Who in the future".

John Hallam-Turner was adamant in his decision that he would not be producing the series, and to produce his tenth season of *Doctor Who*, leaving his post as creative producer in November to oversee merchandise and publicity aspects.

As expected, by late Autumn 1989 it had been announced that *Doctor Who* would no longer be an in-house production, and would now be made for the BBC by an independent production company (as were programmes like *May to December* from Cinema Verity and *The Paradise* from Verity Films).

Putting in bids for the show initially were a variety of serious and not-so-serious companies, including Safran Productions (run by Victor Pemberton), Cinema Verity (run by Verity Lambert), and Coast (who also had an option on making a *Doctor Who* movie). Gaa (headed by SF fan Chris Leach) plus companies headed by the partnership of Terry Nation and the late Gerry Davis. This duo of *Doctor Who* figures aimed to give a new twist to the character based series, having felt that the recent seasons had been badly off-track. Location filming worldwide was suggested with a theme to ►

◀ each season, and a notable decrease in violence.

The BBC said that a decision about the new producers would be made early in 1990. However, in the *Radio Times* for 25th November to 1st December, Peter Cregeen, Head of Drama Series, said that the gap before the next season might be longer than most, but there were no plans to axe the show.

Neither Sylvester McCoy nor Sophie Aldred were short of work in the meantime. After a much needed holiday, the actor headed back to the theatre with adult drama in *I Miss My War*, pantomime in *Aladdin*, the controversial play *Temptation*, plus television with *What's Your Story?* He also made an appearance on *Open Air* on 14th December 1989 and was to record an audio-visual history of Tyne and Wear 'in character' for a garden festival including a *Doctor Who* display held there in May 1990.

Following her season of *Corners*, Sophie went into panto with *Cinderella*, on tour with *Daisy Pulls It Off*, at the Edinburgh Festival with *Underground Man* as well as making a pilot for a psychedelic photomation series for TGA/Tigertoons. Both continued to attend signings and conventions related to *Doctor Who* although they soon realised there was little likelihood of them working on the series again.

On 31st August 1990, John Nathan-Turner left the BBC to go freelance. By now, Season Twenty-Six of *Doctor Who* had been sold abroad to foreign markets such as North America and Australia, but the new production company for the show had still not been announced. . . .

Novelised by Marc Platt, *Ghost Light* made a fascinating and richly written read when issued as Book No. 149 by Target in September 1990. Marc took many opportunities to reinstate the missing material from the teleplay, as well as inserting additional dialogue relating to his personal passion of opera and the whirlwind trip of Light outside Gabriel Chase which would have been way above budget for the television version. The volume was fronted by a stunning piece of artwork from Alistair Pearson, which was later presented to Sylvester McCoy.

At the time of writing, *Ghost Light* is the final *Doctor Who* serial to have been made. Its master tapes are held by the BBC Film and Videotape Library for a possible stereo video release although the tapes with the deleted sequences have unfortunately been wiped. An 'extended release' of the story is therefore at present unlikely. However, it is known that copies of some scenes are known to be in the hands of fans Silva Screen are due to issue Mark Ayres' incidental music score towards the end of 1992.

Andrew Pixley



Photo © Steve Cook

Photo © Steve Cook



GHOST LIGHT SERIAL 7Q CAST

Sylvester McCoy (*The Doctor*) with Sylvia Syms (*Mrs Pritchard*), Brenda Kempner (*Mrs Grose*) [1-2], John Nettleton (*Reverend Ernest Matthews*) [1-2], Sophie Aldred (*Ace*), Katharine Schlesinger (*Gwendoline*), Ian Hogg (*Josiah*), Michael Cochrane (*Redvers Fenn-Cooper*), Carl Forgione (*Nimrod*), Sharon Duce (*Control*), Frank Windsor (*Inspector Mackenzie*) [2-3], John Hallam (*Light*) [3].

EXTRAS

Emma Darrell, Vivienne Drake, Diana Frances, Fiona King (*Night Maids*); Katie Jarrett, Sue Somerset (*Day Maids*); Keith Harvie, Jack Talbot (*Husks*).

CREDITS

Written by Marc Platt. Theme music composed by Ron Grainer. Incidental music: Mark Ayres. Special sound: Dick Mills. Production manager: Gary Downie. Production assistant: Valerie Whiston. Assistant floor manager: Stephen Garwood. Visual effects designer: Malcolm James. Video effects: Dave Chapman. Properties buyer: Nick Barnett. Technical co-ordinator: Richard Wilson. Camera supervisor: Spencer Payne. Graphic designer: Oliver Elmes. Vision mixer: Susan Brimcat. Videotape editor: Hugh Parson. Lighting director: Henry Barber. Sound: Scott Talbott, Keith Bowden. Costume designer: Ken Trew. Make-up designer: Joan Stribling. Script editor: Andrew Cartmel. Production manager: June Collins. Designer: Nick Somerville. Producer: John Nathan-Turner. Director: Alan Wareing. BBC © 1989.

BROADCAST DETAILS

Part One	4th October, 1989	7.35pm - 8.00 pm
Part Two	11th October, 1989	7.35pm - 8.00 pm
Part Three	18th October, 1989	7.35pm - 8.00 pm

Viewing Figures:

Part One: 4.2M, Part Two: 4.0M, Part Three: 4.0M

Audience Appreciation:

Part One: 68%, Part Two: 68%, Part Three: 64%





BUT THE DEMON
WASN'T PLEAS'D.

AND HIS CHAMPION
LOOKED AT US WITH
EYES SO COLD...

THEN HE LOOKED AT
THE WOMAN AND CHILD...

... BUT IT WAS LIKE HE WAS
SEEING SOMETHING ELSE.



AND THEN HE
ATTACKED.



YOU MIGHT WONDER
HOW SWORDS COULD
PREVAIL AGAINST A
GUN LIKE RICKY'S.

THEY CAN'T.

RICKY KNEW THAT.

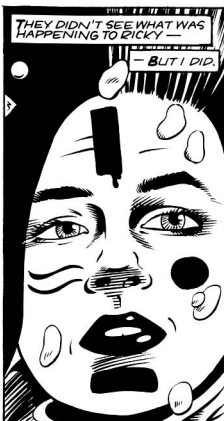
RICKY WAS
CONFIDENT.



RICKY WAS
WRONG.

VERY WRONG.

THAT WAS WHEN
I KNEW THAT
I WOULD DIE.







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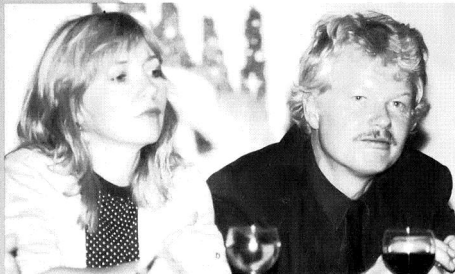
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ACTING THE PARTS



Sharon Duce and Michael Cochrane on stage at the 1989 Nebula *Doctor Who* convention in Liverpool. Photo by Marion Breeze

► Sharon Duce ◀

Sharon Duce, now 44, is probably still best remembered for her rôle as the long suffering girlfriend of Ray Brooks in the BBC's long running *Big Deal* series.

"The show became too popular and so the BBC cancelled it . . ." reflects Duce. Upon receiving the script for Season Twenty-Six's *Ghost Light* Duce jumped at the chance to appear in *Doctor Who*, most of her family having already been associated with the show. "My husband Dominic Guard played Olvir in *Terminus* and his brother Christopher played Belboy in *The Greatest Show in the Galaxy*, my sister-in-law is Lesley Dunlop who appeared in two stories *Frontios* and *The Happiness Patrol*. We could have our own conventions!"

Upon reading through the script Duce found the part of Control difficult to get to grips with. "My first thought was 'Why have they cast me a hump-backed monster? My career's finished!'"

"The more I read it, the more the character took on an Eliza Doolittle quality. I remember saying to Dominic that it was all a bit like Shakespeare in as much as you are given a brand new character, who doesn't even speak properly and you have to find a voice for it and where the character is coming from. There was very little to go on in the script. It became a real challenge and I spent hours wondering how to do Control's voice. Alan Wareing said they would mix it in the studio but they didn't actually do a great deal to it. It took a lot of concentration to find her character and you really had to believe in what you were doing. Dominic said he'd never seen me so uptight doing a part and I frightened the children a couple of times practising my Control voice."

"I think although we all had great fun making the story all the cast took the programme completely seriously. I liked the idea of Control at the beginning being

neither one sex or the other. I actually have a pet rat at home and I wanted to use it in the story, as Control's pet, maybe on her shoulder but the director didn't go for it in the end for various reasons."

"Jumping through the window was my favourite scene although it didn't come over very well on television unfortunately. I was covered with pads to protect myself but it all looked so real it scared me a bit. Alan Wareing offered to do the jump for me but I really wanted to do it - then it was shot so badly because of time it didn't look like anything dramatic at all on screen. Time is always an enemy in these sort of productions."

Duce has recently been reunited with her *Big Deal* co-star Ray Brooks in the BBC series *Growing Pains* and a second series should soon be in production. Duce also recently co-starred with Bob Peck in the BBC's major thriller *Natural Lies* as Maggie. "She is intelligent, fulfilled, has a grand piano, very trendy, very confident and lives in Hampstead. A total contrast to Pat in *Growing Pains*, who has no confidence and her terraced house is a complete shambles. Pat is never in control. I'd like to think that I'm somewhere between two characters, though I'm never really in control. . ."

► Michael Cochrane ◀

Michael Cochrane has become a popular face on television as a regular of shows such as *Wings*, *Warship* and *The Chief*. Michael often finds himself cast in upper class parts.

"With a voice like mine one tends to get cast in heroic or period parts, therefore it's nice to do something like *Doctor Who*, which is a rare programme and a singular delight to work on. Science fiction itself is great fun because it gives you such a breadth of material to work

with and limitless possibilities."

Cochrane first appeared in *Doctor Who* in 1982's historical story *Black Orchid*, which featured Peter Davison as the Doctor. "I'd been out of work for about three months and getting rather down about it all and decided that for strength I would take a trip along to my old school which just happens to be in a place called Cranleigh. I parked my motorcycle outside and said to myself 'Who'd have ever thought it would have come to this?'. I then went back home and had a call from my agent who asked would I like to play a chap called Lord Cranleigh in *Doctor Who* and doing that part started off three years of very nice acting jobs for me."

"I used to ferry the rest of the cast along to the nearest pub on my motorcycle. Moray Watson who played Sir Robert Muir tried to drive us both back one day but he didn't do too well and we both arrived late for a shoot! I recall we had to record a ball scene and it was absolutely freezing weather, the poor girls had to be in ball gowns and it was sub-zero temperatures."

Cochrane had no doubts about rejoining the show for his rôle of Redvers Fenn-Cooper. "One does enjoy the work and meeting new pals on the set but *Ghost Light* was very hard work also and you had to take it all quite seriously. The script was a wonderful piece of gothic hocus pocus. There wasn't very much research one could do for the part so it was just a question of jumping into it and hoping it would work. I'd quite like to see a sequel to *Ghost Light* to show what happens to the characters afterwards."

"Sylvester McCoy is one of the best *Doctor Who*'s, I think. He has an air of craziness about him, complete concentration and a very good way with the part."

► Frank Windsor ◀



Photo © Marc Platt

"You don't look for average parts or challenges though I remember it was quite a challenge to see how many sandwiches I could get through as we did a rehearsal and a number of takes of that scene! *Ghost Light* was a very different style from my previous *Doctor Who* rôle in *The King's Demons* but that is what *Doctor Who* is all about. My favourite scene was cut out as I was supposed to do a fight scene with Sharon Duce's Control character."

"When I was put in the draw the crew tried to arrange for me to be left in there, as there was no obvious way out and so I had to work out a system wherein I could push the draw out by myself, using my feet, and not be left in through the supper break. I think it surprised them to see me getting myself out."

Graeme Wood



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READERS' SURVEY RESULTS

Explanatory Note: any results derived from sections requiring a ranking of item (1st, 2nd, 3rd etc) were calculated on a points basis, with 3 points for 1st place, 2 for 2nd, 1 for 3rd and so on.

FAVOURITE VIDEO

<i>The Sontaran Experiment/Genesis of the Daleks</i>	12.47%
<i>The Curse of Fenric</i>	10.53%
<i>The Caves of Androzani</i>	10.09%
<i>The Five Doctors</i>	8.97%
<i>The Deadly Assassin</i>	8.81%
<i>The Talons of Weng-Chiang</i>	5.57%
<i>The Three Doctors</i>	4.52%
<i>City of Death</i>	3.95%
<i>The War Games</i>	3.91%
<i>Pyramids of Mars</i>	3.63%

Others

27.55%

It has to be Genesis - the most perfect Doctor Who adventure of all time.

Jane Lawson,
Burgess Hill.

As the poll sheets flooded in Sarah Cheesman sifted and sorted them, to find our your views on *Doctor Who* in 1991.

Doctor Who Magazine's 1992 reader survey, elicited a response from well over five hundred of DWM's readership and contains some interesting results. The introduction of Virgin's *New Adventures* novels brought a whole new section for the poll, and the repeats recently shown on BBC2 allowed for a shift of interest in the older episodes. Read on to find out how two and a half years without a new series is affecting your survey replies. . .

FAVOURITE DOCTOR WHO VIDEO

Asking for a ranked top three videos from the thirty-one BBC have released, there were no surprises about the winner in this category. The two story tape containing *The Sontaran Experiment* and *Genesis of the Daleks* claimed an eighth of the entire vote, coming in at first place. Indeed, *Genesis* had always been high on readers' "most wanted release" list. Causing more of a stir was *The Curse of Fenric* taking second place, beating both stories that had preceded it in the poll last year, namely *The Five Doctors* and *The Talons of Weng-Chiang*, both long-time favourites.

"*Fenric* should, with age, become a classic . . . overall a superb story with some of the finest acting the series has ever seen."

Stuart Farquhar,
Dunfermline

The Caves of Androzani, the first Peter Davison solo outing claimed third place, displaying plenty of interest in more recent Doctors.

"Release priority must now be given to Doctors Five, Six and Seven. No more Fourth Doctor stories should be released until the balance is adequately redressed."

Gareth Room,
Birkenhead

MOST WANTED DOCTOR WHO VIDEO

This part of the survey asked for the story that you'd most like to see available on BBC video. Most of the Top Ten list, as seen in the results, could have been predicted from previous years' polls. Nobody, however could have foreseen *Remembrance of the Daleks*, a favourite McCoy story, snatching top of the list after not even making the list last year. The ever popular Cybermen story, *Earthshock*, due out in September this year, came a close second, with *The Daleks* bringing up third place.

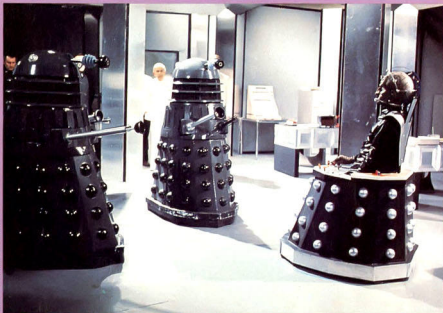


Photo © BBC Video

STORY YOU WOULD MOST LIKE TO SEE RELEASED

<i>Remembrance of the Daleks</i>	7.39%
<i>Earthshock</i>	7.20%
<i>The Daleks</i>	6.25%
<i>The Sea Devils</i>	5.87%
<i>The Two Doctors</i>	4.73%
<i>The Chase</i>	4.17%
<i>Shada</i>	4.17%
<i>Resurrection of the Daleks</i>	3.79%
<i>The Seeds of Doom</i>	2.84%
<i>The Green Death</i>	2.65%

Others

50.94%

Why did the BBC listen to such a minority of fans regarding the six-parters. If they just release four-parters, loads of great Doctor Who adventures are going to be ignored.

Richard Allsworth,
Wrexham.

Just outside the top ten were:-

The Invasion, Terror of the Autons, The Keeper of Traken, The Trial of a Time Lord.

FAVOURITE NEW ADVENTURE

An entirely new section for an entirely new piece of merchandise. With the four *Timewyrm* novels to rank in order of preference, Terrence Dick's superb *Exodus* claimed over a third of the vote, winning the section by quite a margin.

"... *Exodus*, one of the few *Doctor Who* related books you don't have to be a fan to read..."

Paul Smith,
Leicester

Paul Cornell's *Revelation* took second place, followed by *Apocalypse* by Nigel Robinson, with John Peel's controversial *Genesis* bringing up the rear.

Genesis had to come last - good book, bad *Doctor Who*. Definitely not in the spirit of the show."

Zoltan Dery,
Tenby

FAVOURITE TARGET NOVELISATION

Straight in at Number One two years running is Ben Aaronovitch's *Remembrance of the Daleks*. Sylvester McCoy stories dominate the top half of the list, with *The Curse of Fenric*, *Battlefield* and *Ghost Light* also receiving deserved acclaim. Best of the rest is *Fury from the Deep*, an old fan classic.

FAVOURITE DWMISSE

Leaving most of the rest standing in this section was the *UNIT Special*, published for the Winter of 1991, including wonderful cover and poster art by Richard Piers Rayner. Other favourites included *Issue 180*, which also boasted a free poster, this time courtesy of Alister Pearson, and the bigger format, and also the *TARDIS Special, Issue 174*.



FAVOURITE DWM FEATURE

For the third time in three years the news section of the magazine, *Gallifrey Guardian*, maintained an untouchable first. Gary Russell's book and video review column, *Off the Shelf*, came up through the ranks from fifth to second place, equal with the re-vamped *Archive* features. Remaining in fourth position was the comic strip. The interviews and *Matrix Data Bank* slipped quite a way back down.

FAVOURITE FICTION

Timewyrm	
<i>Exodus</i>	34.53%
<i>Revelation</i>	27.36%
<i>Apocalypse</i>	20.18%
<i>Genesis</i>	17.93%

Novelisation	
<i>Remembrance of the Daleks</i>	13.79%
<i>The Curse of Fenric</i>	9.36%
<i>Battlefield</i>	5.05%
<i>Ghost Light</i>	4.86%
<i>Fury from the Deep</i>	4.60%
<i>The Daleks' Master Plan (Part 1)</i>	3.33%
<i>The Daleks' Master Plan (Part 2)</i>	3.13%
<i>The Chase</i>	2.54%
<i>The Dæmons</i>	2.31%
<i>The Daleks</i>	1.83%

Others	49.20%
--------	--------

Just outside the top ten were:-

Logopolis, *The Invasion*, *The Two Doctors*, *The Auton Invasion*, *Black Orchid*.

Exodus easily wins the best Timewyrm novel because it is so well written. It proves that there's nothing like experience when looking for good fiction.

Luke Filmer,
Melbourne.

The New Adventures are great - almost a replacement for the television series. But only almost...

Richard Morgan,
Norwich.



FAVOURITE DOCTOR WHO MAGAZINE

UNIT Special	26.90%
180	16.76%
174 (The TARDIS Special)	14.04%
182	8.58%
179	6.43%
181	5.85%
178	3.90%
Summer Special	3.70%
176	3.31%
177	2.92%

Others	7.61%
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FAVOURITE FEATURES

<i>Gallifrey Guardian</i>	25.13%
<i>Off the Shelf</i>	14.26%
<i>Archives</i>	14.26%
<i>Comic Strip</i>	8.00%
<i>Interviews</i>	7.97%
<i>Collector's Corner</i>	4.71%
<i>Nostalgia</i>	4.55%
<i>Matrix Data Bank</i>	3.32%
<i>Text stories/Brief Encounters</i>	3.23%
<i>You On Who</i>	2.87%

Others	11.70%
--------	--------

Just outside the top ten:-

Tom Baker interview, *Comic Assassins*, posters

I really enjoyed the UNIT Special because it mixed Doctor Who fact with fiction. I like things like this and hope to see more things done in this way. It was better than Virgin's Gallifrey Chronicles - that didn't work because it got its facts wrong.

Tim Richardson,
Spalding

Doctor Who Magazine is a great advert for a television programme that is not dead! Keep it up!

Martin Sudds,
Ipswich.



FAVOURITE DWM COMIC STRIP

<i>The Mark of Mandragora</i>	36.09%
<i>The Good Soldier</i>	26.61%
<i>The Man in the Ion Mask</i>	10.48%
<i>The Daleks</i>	10.08%
<i>Party Animals</i>	6.45%

Others 10.29%

FAVOURITE MERCHANDISE

BBC Videos	31.54%
<i>Doctor Who Magazine</i>	19.51%
Novelisations	11.11%
New Adventures	10.43%
Yearbook	3.08%

Others 24.33%

Just outside the top five:-

CD's, Dapoi models, *Gallifrey Chronicles*, *Time Lord*, Sevans model kits

This year has been an outstanding year for DWM. Constant innovation in the layout, increase in size and the revamped Archive section has seen the magazine go from strength to strength. An even more remarkable feat considering the lack of new Doctor Who on television.

Anthony Poynter,
Tasmania.



THE RETURN OF DOCTOR WHO

Favourite Doctor
Age 6-12

Tom Baker	19.45%
Patrick Troughton	16.68%
Sylvester McCoy	15.21%
Jon Pertwee	14.56%
Peter Davison	13.18%
William Hartnell	11.06%
Colin Baker	9.86%

I found it so difficult choosing my favourite Doctor - like the Brigadier said, they're all such splendid chaps!

Susan Ferris,
Newton Abbot

FAVOURITE DWM COMIC STRIP

No question of the winner here, with *The Mark of Mandragora* coming first for the second time in two years - due to the fact that the strip had not finished by the time last year's poll was published. With contracts under discussion Virgin will hopefully be producing a colour version of this story and those leading up to it in 1993. Andrew Cartmel's Cybermen strip, *The Good Soldier* came second, and the UNIT Special story, *The Man in the Ion Mask* was third, displaying the popularity of former Doctors being used in the comic strip. It should be mentioned that John Freeman's *A Glitch in Time* received some praise, despite the fact that, in a fit of blushing modesty, he failed to list it on the poll sheet!

"At last (the comic strip) has superbly captured the atmosphere of the most recent season, creating a continuity between TV and comic strip."

David Morgan,
Cardiff

FAVOURITE MERCHANDISE

No change at the top in this section, either, with BBC videos taking nearly a third of the vote (even more than last time). Whilst these items have always been popular, the show not being on the air must contribute to this outstanding victory. In second place you voted this magazine (and quite rightly so!) with the Target novelisations just beating their counterparts, *The New Adventures* to third place. The Yearbook, the first of its kind in quite some time received a smattering of applause (and the second of these goes on sale in August), with other items of merchandise cropping up ranging from the entire MOMI *Doctor Who* exhibition to disappearing TARDIS T-shirts!

FAVOURITE DOCTOR

Once again this section (which many of you stated as being difficult, verging on the impossible) was divided into three categories, depending on the reader's age. After a couple of years finding himself not always king of the castle, Tom Baker reclaimed his position as favourite in all categories, although comparing the overall totals to last year's results, the votes were spread throughout the seven actors much more evenly. Slipping from first to second place in popularity with the under 13 age group was Patrick Troughton, closely followed by Sylvester McCoy. In the 13-17 category, Peter Davison gained one place to play second fiddle to Tom Baker, with Sylvester again coming third. The 18+ section again favoured Patrick Troughton, then Jon Pertwee in third place.

Overall, starting from seventh position was Colin Baker. Many of you expressed sadness at positioning Colin here, and blamed his low rating on the material he

was given to work with rather than his portrayal of the Doctor. No video releases of his stories being available obviously contributed to his lack of votes, though it should be noted that he gained on last year's total by over 5%. William Hartnell remains in sixth place, with Jon Pertwee slipping one place to fifth and Peter Davison gaining one place to come in fourth. Sylvester McCoy came in third, losing some of the vote he had last year, with Patrick Troughton taking his place as second on the list. Tom Baker remains on top, benefiting from many of his best stories now being widely available on video.

THE RETURN OF DOCTOR WHO

This section invited suggestions for the new Doctor, for when the series returns to our screens.

"Sylvester and Sophie are bound to win this category . . . with the non-McCoy vote spread over many people it makes the result rather meaningless."

Edward Parsons,
Stourbridge

Bearing this comment in mind as I was collating the polls, I decided to present the results, if necessary, in two parts - for McCoy and against McCoy. However, it is apparent from the results listed that, not only did Sylvester win this category, he would have also won if all votes for other individuals were gathered together and presented against him. We hope that you feel this is fair, Edward! Other suggestions were mainly for previous Doctors in the top five, with Jeremy Brett being the only new suggestion to make it. Some female possibilities were put forward . . .

"It's nonsense that the Doctor can't appear female. It is also nonsense to suggest Joanna Lumley as the Doctor. The rôle needs an actor, not a star name."

James Guthrie,
London

"... as long as the actor refuses to wear ANYTHING with question marks on it, then I'll be happy!"

Iain Tuffin,
North Humberside

A New Companion

Taking even more of the vote than Sylvester did in the Doctor category, Sophie won by a huge margin, claiming two out of three votes. Again, the other suggestions making it into the top five were old companions, with the exception of *Darling Buds of May* actress Catherine Zeta Jones.

"Sylvester and Sophie MUST return in the regular rôles - there is still so much untapped potential."

Glenn Langford,
New South Wales,
Australia



Age 13-17

Tom Baker	18.90%
Peter Davison	16.20%
Sylvester McCoy	15.66%
Patrick Troughton	14.65%
Jon Pertwee	13.28%
Colin Baker	10.72%
William Hartnell	10.59%

Age 18+

Tom Baker	19.19%
Patrick Troughton	15.47%
Jon Pertwee	15.24%
Sylvester McCoy	14.85%
Peter Davison	14.26%
William Hartnell	11.12%
Colin Baker	9.86%

Overall results

Tom Baker	19.11%
Patrick Troughton	15.27%
Sylvester McCoy	15.16%
Peter Davison	14.86%
Jon Pertwee	14.51%
William Hartnell	10.93%
Colin Baker	10.16%

NEW DOCTOR

Sylvester McCoy	58.43%
Tom Baker	4.79%
Colin Baker	4.60%
Jeremy Brett	3.26%
Jon Pertwee	2.68%

Others

26.24%

Other suggestions worth mentioning:-

Brian Blessed, Robert Hardy, Richard O'Brien, Robert Powell.

Sylvester McCoy suffered from the same problem as Colin Baker before him - he was not given adequate time to fully develop in the rôle. Sylvester isn't my favourite Doctor, but I think he should return for this reason.

Andrew Setchfield,
Chingford.

If Sylvester doesn't come back, the new producers must get him to do a regeneration scene, or it won't seem like real Doctor Who!

Tom Lewis,
Whitby.



NEW COMPANION

Sophie Aldred	66.06%
Elisabeth Sladen	4.44%
Nicola Bryant	2.83%
Catherine Zeta Jones	1.82%
Katy Manning	1.01%

Others	23.84%
--------	--------

Other suggestions worth mentioning:-
K9, Joanna Lumley, Emma Wray, "Nobody".

TV MONSTER TO RETURN

Daleks	18.20%
Cybermen	16.63%
Ice Warriors	14.09%
Autons	9.39%
Yeti	4.89%
Sontarans	4.70%
Sea Devils	3.91%
Zygons	3.52%
The Master	3.13%
Sil	1.57%

Others	21.54%
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Just outside the top ten:-
Silurians, the Valeyard, Davros, the Mara, Vervoids.



REASON FOR DOCTOR WHO'S POPULARITY

Flexibility/Diversity of the format	34.50%
Continuing change	8.88%
Quality of the stories/acting/production	7.54%
Variety	6.51%
The character of the Doctor	5.18%
Originality	4.73%
The monsters	4.44%
Excitement of the stories	3.70%
Humour	2.96%
Mystery	2.37%
Others	39.19%

Other ideas included:

The show's accessibility, it's Britishness, the Daleks, it's entertainment value, escapism, the concept of Good vs Evil, the imagination that goes into it, the special effects and the time travel aspect.

*Sophie... Sophie...
Sophie... Sophie - you
may get the impression
that I want to Sophie
Aldred to carry on play-
ing Ace. And you'd be
right!*

Marcus Hewson,
Guildford.

*I'd like to see more
original monsters. A
problem with Eighties
Who was its obsession
with the past. Occas-
ionally - yes, but not to
the point of overkill.*

David Houlgate,
Yorkshire.

*I have watched Doctor
Who since the very
beginning and my own
children now are avid
watchers and collectors.
It would be a crime if
the show was not
brought back to our tele-
vision screens.*

C Smith,
Birkenhead.

"I hope there is more than one companion to follow the Doctor. I think Colin Baker's Doctor would have benefited from a crowded TARDIS."

Simon Leaton,
Poole

TV MONSTER TO RETURN

Somewhat predictably, the Daleks proved favourite regarding an old foe returning to do battle with the good Doctor, with the Cybermen coming second (also predictably!). Ice Warriors also seemed popular, with the Jon Pertwee era Autons getting fourth place.

REASON FOR DOCTOR WHO'S POPULARITY

Many of you mentioned that pinning this question down to one reason was very difficult. However, the majority of people thought that the format of the show being so flexible and allowing for such diversity of story was the main reason for its popularity. Also claiming a fair few votes was the idea that the show continually changes and adapts to suit the climate of the period it is being shown, for example addressing problems such as racism (*Remembrance of the Daleks*) and sexism (*Battlefield*). Some of you decided that the basic quality that goes into writing and making the programme defines its continuing popularity. Let's hope we see more of it soon. . .

THE OUTGOING EDITOR REPLIES. . .

As the Editor of DWM during the period of poll covers, it's always heartening to see such a good response to such a survey. I'm particularly pleased at the growing appreciation for the DWM comic strip - especially in view of our plans to produce the *Doctor Who Classic Comics*, beginning in November (the Twenty-Eighth anniversary for comic strip). As usual, all the results have been passed on to departments at the BBC (including BBC Video) in the hope that this response from the show's loyal fans will help to encourage the Corporation into producing a new series as soon as possible. Repeats, good as they may be, are *not* enough!

Strangely, despite the series continuing hiatus, interest in *Doctor Who* has not slackened. *Doctor Who Magazine's* sales in Britain at least are actually picking up and the news that Virgin's *New Adventures* are to soon go monthly is very heartening. Let's hope that this continuing success also helps to encourage the BBC into a decision on the show's future.

I look forward to seeing your comments and votes on Gary Russell's next twelve months as DWM Editor next year!

John Freeman

BEWARE FANS

Regarding the 'Beware Fakes' story (*Gallifrey Guardian*, **DWM 188**), I am reminded of *Star Trek* actor William Shatner's famous words to fans of that programme: "Get a life!". I do not feel at all sorry for any fans who have been ripped off by paying £40 just for an egg-cup, fake or otherwise, and people willing to do so deserve to be exploited!

Don't get me wrong, I am a *Doctor Who* fan, but it is after all just a television programme and you have to keep a sense of proportion.

Philip May
Thornhill,
Cardiff

LETTERS FROM AMERICA

I resent Gregory Jones' letter (*Timelines*, **DWM 188**). Is he saying that American science fiction is not "intelligent or witty"? Is he saying American science fiction is "inept, childish, violent" etc? This type of gibberish is getting tiresome.

Sure, some of our shows are stupid, but has he forgotten *The Twilight Zone*, *The Outer Limits* or *Star Trek: The Next Generation*? I was unaware of the fact that the British are the only people said to produce quality science-fiction.

This stuck-up, holier-than-thou attitude should not be present in *DWM*. *Doctor Who* is my favourite show as well, so let's stop this America-bashing, okay?

Lucas Micromatis,
Tunnel Hill,
California, USA

Who had the nerve to put Colin Baker's head on Peter Davison's body on the cover of **DWM 188**? Colin Baker did not wear Peter Davison's costume in *Revelation* of the Daleks!

By the way, I love the postcards you gave away with recent issues but I have yet to see one companion. If you do any more postcards, please

Timelines

Send your letters to: *Timelines*, Doctor Who Magazine, Marvel Comics Ltd., 13/15 Arundel Street, London WC2R 3DX. We read every one of your letters even though we can't print them all. Personal replies are IMPOSSIBLE due to the volume of mail received. Full addresses will only be printed when requested and letters may be evaporated for reasons of space.

put some of the companions on them!

Ann McIntosh,
Houston,
Texas, USA

Hopefully you think K9 counts as a companion, as featured in the postcard set with **DWM 186** and *Kamelion* (albeit disguised as the Master) was in the **187** set.

The front cover photo for **DWM 188** was of course from the recently available on BBC Home Video story *The Twin Dilemma*, where Colin Baker wore Peter Davison's costume for the first few minutes! And that is obviously a story many of you have been watching. Witness...

I'd just like to say 'well done' to Woolworths for releasing such an excellent video as *The Twin Dilemma*. After growing up with and watching Tom Baker and Peter Davison, I was devastated when this Colin Baker person took over the rôle of the Doctor.

After watching his era on television I thought *Doctor Who* had gone down the pan! How wrong I was! This story is excellent and I can only say that as a teenager I did not appreciate good *Doctor Who*.

Carry on releasing Colin Baker stories on video, BBC, and I'll be first in the queue!

P. Anderson,
Redcard, Cleveland

A NEW TARGET?

Now that David Mellor, the Government's Minister for Heritage, is currently reviewing the BBC's expenditure, a letter writing campaign directed towards him may yield more positive results regarding new *Doctor Who* than the short shrift being given to letters by the BBC themselves. By all means continue with the current campaigns, but at least there is now another target to aim at.

R. D. Barton,
Chatham,
Kent

NEW FICTION CONTINUITY

The recent comic strip adventure *The Grief* was promising but it finished badly. Skrane's self-sacrifice (shades of *Nemesis* of the Daleks) was a little obvious. Nice, however, to see the chronology with Virgin's *The New Adventures* novels being tied together. I see *Ravens* will finish one month before *Bernice* is introduced in *Love and War*, but does this mean that we shall never see the rest of the most promising comic strip of all time, *Evening's Empire*?

Simon Moore,
Jarrow,
Tyne & Wear

Plans are afoot for a special

production of *Evening's Empire* for provisional release in late '93!

Not everyone however, is as fond of every aspect of the Virgin books as this young reader testifies...

I am writing to say how delightful *The New Adventures* novels are and I am sure the authors put a lot of work into them.

However, when I read *Time's Crucible* by Marc Platt I came across the bit of swearing, something that each of the *New Adventures* novels share. I try to take no notice of the swearing but why do these otherwise brilliant books need it?

I understand that the novels are aimed at readers older than me but surely adults wouldn't mind if there was no swearing.

James Johnston,
Oakwood,
Derby

Congratulations to the lady or gentleman who wrote the back cover teasers on *Time's Crucible* and *Warhead*. These make the books sound exciting, fascinating and an all round good read!

What a con!

These books are awful! Now people who like this kind of far-thinking literature will probably think I'm being very narrow-minded and inward looking but I generally welcome new and exciting methods of putting *Doctor Who* into the written word. *Revelation* was a superb example.

I understood both *Time's Crucible* and *Warhead* and realise that there must be room for the cerebral type stories. My major concern is the apparent need in both books for too much setting up of the plot and too little action.

Why do Messrs Platt and Carmel have to bog us down with deep and heavy intellectual ravings?

Surely *Doctor Who* fiction must keep a balance between what is easy to read and what stimulates the mind!

Naïl Thomson,
Banff,
Grampian

I have to express disappointment with recent *New Adventures*. After a shaky start with *Genesis*, things picked up well with *Exodus* and *Apocalypse*. Then things started to go downhill with *Revelation* which was mostly incomprehensible nonsense. However, at least it had some kind of premise to it which is more than can be said of *Time's Crucible*. The idea that the TARDIS could turn inside out and become a city is

NIX'S VIEW



"IT'S ALL RIGHT, JOHN—YOU DON'T HAVE TO DO THE ACTIONS AS WELL AS THE WORDS....!!"

ludicrous and I never did understand the "stolen future" and "the Doctor was destroyed at the beginning of time" bit.

The worst book though has to be *Warhead*. This isn't *Doctor Who*, it is just some other book with characters called The Doctor and Ace in it. Not once could I rationalise it with the television programme. We can seriously believe that a group of teenagers could freeze a schoolboy in a cryogenic barrel (of all things), somehow get him to a Turkish island, somehow get guns and somehow guard him as if he were some kind of national secret? What about their families and friends? The whole thing was ridiculous. I just hope *Witchmark* is better. If not, so much for 'adult' books, I think I'll stick with children's!

Matthew Link,
Maidstone,
Kent

The New Adventures are fantastic but there is one problem - Ace! A lot of the books seem to concentrate on her rather than the good

Doctor. Of the seven books available, Ace appears on four of the covers whilst the Doctor is only on three!

Maybe Virgin should retittle them *Ace - The New Adventures*!

M A Badger,
Telford,
Shropshire

WHERE'S NICOLA?

With the excellent *Summoned by Shadows* and *More Than a Messiah* video tapes available, isn't it time that *DWM* interviewed Nicola Bryant once again? The last interview was nearly two years ago!

In *DWM 188* the archive was *Revelation of the Daleks*, and yet where were the pictures of Peri? Just one of her, hidden behind a tree on page 29!! The BBC's *Resistance Is Useless* documentary only showed two clips of her! Even BBC Video seem to have dropped *Vengeance on Varos* from their release schedule! What is this, anti-Nicola Bryant year?

Jonathan S Rudderham,
Gainsborough,
Lincs

One month it's Katy Manning, now it's Nicola Bryant... just to keep Jonathan and all you other Nicola Bryant fans gloriously ecstatic, just turn back to page 39 of this very issue. Meanwhile, it looks as if Varos is back onto the '93 provisional schedules.

COMPETITION QUERIES

I really like entering competitions and trying to win things like new BBC videos, but because you leave it so long before "pulling the winners from the hat", there isn't much point in me entering. I want to watch *The Tomb of the Cybermen* in May next September!

Why do you have this ridiculous delay?

Steven Lewis,
Godalming,
Surrey

Once again, *DWM* is discriminating against Australian readers. We've only just got *DWM 184* on the shelves here, but already the competitions are closed. Why can't you make the com-

petitions last longer?

Junie Alson,
Sydney,
Australia

The long period between running a competition in *DWM* and drawing the winners was decided on sometime ago, because of the delay in the title reaching our many overseas readers' news stands. Unless you subscribe, US readers can often expect a month's delay before the title arrives on shelves (although *Marvel US* is improving on this constantly). For readers down under, *DWM* should arrive in shops three months after publication in the UK - hence the competition deadlines.

Overseas readers may find it worthwhile using the form on page 9 and taking out a subscription to *DWM*. All overseas subscriptions are posted Air Mail, so that way you'll only have a few days delay!

ADDITIONAL INPUT

DWM 188: Behind the Scenes: Louise Jameson's natural eye colour is blue and her contact lenses were brown - therefore at the end of *Horror of Fang Rock*, her eyes turned blue!

DATA COILS

Entries 50p per word, cheques, postal orders or International Money Orders payable to Marvel Comics Ltd. Amount includes VAT: multiple entries (i.e. an entry appearing in more than one issue) will be placed at 10% discount. PLEASE WRITE YOUR ENTRY CLEARLY. Send to Jane Smale, *DWM* Data Coils, Marvel Comics, 15 Arundel Street, London W2R 3DX. For copyright reasons, we cannot accept offers to swap or sell video material. All entries must be received by deadline specified: late entries will be held over until the next issue. Cancellations should be in writing six weeks prior to publication date.

Conditions: Marvel Comics Ltd. reserves the right to refuse, amend, withdraw or otherwise deal with all advertisements submitted to us at our absolute discretion and without explanation. All advertisements must comply with the British Code of Advertising Practice and not contravene any regulations or provisions of the Law for the time being.

PERSONAL

SAVE DOCTOR WHO! For details of raffle being organised in connection with the proposed press campaign against the BBC to save *Doctor Who*, send sae to 13 Northfield Road, Borehamwood, Herts. WD6 4AE.

DOCTOR WHO FANS SEEK NEW SEASON! Demand an answer on the series' future! Apply in writing, politely stating your views, to Mr Peter Cregeen, Head of Drama Series, BBC TV Centre, Wood Lane, London W12. WRITE NOW - TOMORROW IS TOO LATE!

WHO SALE! SAE Denis Tarrant, 22 Hallplace Gardens, St Albans, Herts.

FOR SALE: Who book collection. Contact: J Wortley, 0923 825054
WANTED: Top dollars paid for all *Who* memorabilia especially the unusual! (No magazines please). Contact: Jeff Abood, 2105 15th St.

Cuyahoga Falls, Ohio USA 44223

FOR SALE: *Doctor Who* books and calendars. SAE please to: Tony Roach, 4 Lyndhurst Close, Whitby, Yorkshire.

26 YEAR OLD FEMALE seeks *Doctor Who*/Peter Davison fans for correspondence. Sara Vickers, 2401 Berkshire Drive, Pittsburgh, Pennsylvania 15241, USA.

KRUSTY THE CLOWN Wanted, Mattel second Simpson figures release. Write: Peter, 14 Park Ave, Broadbeach, 4218 Queensland, Australia

FANZINES

MORBIUS - THE UNTOLD STORY: A brilliant A5. Cheque/PO for £1.50 to: John Pettigrew, 10 Milton Road, Windygates, Fife KY8 5DQ.

CLUBS

When writing to the addresses below, please tell clubs you saw this notice in *Doctor Who Magazine*.

DOCTOR WHO APPRECIATION SOCIETY PO Box: 3, Mountsorrel, Leicestershire LE12 7SY.

FRIENDS OF DOCTOR WHO PO Box 14111, Reading PA 19612-411 USA.

DOCTOR WHO FAN CLUB OF AUSTRALIA PO Box 148, Gladesville, NSW 2114 Australia.

THE NEW ZEALAND DOCTOR WHO FAN CLUB PO Box 26311, Epsom, Auckland, New Zealand.

THE DOCTOR WHO INFORMATION NETWORK PO Box 912, Station F, Toronto, Ontario Canada M4Y 2N9.

CONVENTIONS

DW CONVENTION Only £25 for three days, plus a special three tier accommodation scheme to cater for all. Contact: Sonya Gray, 19 Clapgate Drive, Clacton, Essex.

FREE POSTER IN DWM ISSUE 191

The first of three exciting new posters! *The Leisure Hive* is featured in the archive section, Ian Scoones discusses the early Tom Baker visual effects and the Doctor and Ace come across an extraordinary war memorial in a new one-part comic strip by Warwick Gray, and featuring the return to *Doctor Who* of ever-popular artist John Ridgway!

It's all in

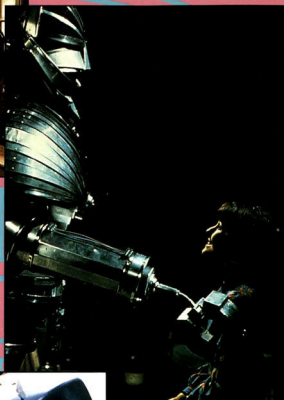
Doctor Who Magazine 191

on sale 3rd September 1992

SHE HAS FRIENDS IN HIGH PLACES...



SHE HAS ACCESS TO
TOP SECRET
EXPERIMENTS...



SHE USES THE
LATEST
TECHNOLOGY...

JUST WHO IS SARAH JANE SMITH?



Find out just how this extraordinary journalist got her stories in the 1992 *Doctor Who Magazine Holiday Special*, produced in association with *The Metropolitan*™. On sale 23rd July from all good newsagents and specialist comic bookstores!



Zeg, saturated by a new metal chemical called Metalor, offers his discovery to the Dalek nation - if they will make him emperor.

"I CANNOT BE DESTROYED!"

BUT I AM EMPEROR - TESTED BY THE DALEK BRAIN MACHINE - WHAT CLAIM HAS A MERE INVENTOR LIKE ZEG?

MY CLAIM IS STRENGTH - I WILL SUBMIT TO THE FIRE POWER OF ANY DALEK.

THEN - FACE THE BLACK DALEK!

THE DREADED BLACK DALEK SLIDES FORWARD...

YOUR LAST MOMENTS HAVE COME, ZEG - YOU WILL BE COSMIC DUST IN TEN MEGS

OTHER DALEKS SCATTER...

-8-9-

I AM ZEG - THE GREATEST OF ALL DALEKS!



DIE!

I AM INVINCIBLE!

AGAIN AND AGAIN THE BLACK DALEK FIRES - BUT ZEG IS UNHARMED

STOP! WE MUST CONSULT THE BRAIN MACHINE... IT SHALL DECIDE WHO IS EMPEROR!

WE SHALL ZEG!

ZEG! ZEG!

ZEG WATCHES AS THE EMPEROR FEEDS INFORMATION TO THE BRAIN MACHINE.

I HAVE GIVEN ALL THE FACTS ABOUT ZEG - NOW ANSWER - WHO IS TO LEAD THE DALEKS?

I WILL BE CHOSEN!

BRAIN RECEIVING

THE MACHINE THROWS AS THE ANSWER FLASHES ON THE SCREEN.

ZEG MUST PROVE BRAINS - EMPEROR MUST PROVE STRENGTH - THE VICTOR OF A DUEL WILL RULE DALEKS

MY POWER WILL CRUSH YOU!

WE SHALL SEE!

STOP PRESS

LADY PENELOPE

British Government today denied any knowledge of Lady Penelope's presence in Bremen. Further stated connected with Government Department.